

THE Art digest

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Charles Meryon:
"Le Petit Pont."
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July 1, 1951

Who's News

After 11 years as director of the Worcester Art Museum School, **Herbert P. Barnett** this fall will assume duties as dean of Art Academy of Cincinnati.

Malvina Hoffman, New York sculptor, was awarded last month an honorary degree of Doctor of Humane Letters by Smith College.

U. S. delegate to a UNESCO seminar this month in England on the teaching of visual arts in general education will be **Dr. Edwin Ziegfeld**, professor at Columbia University.

Artist and art educator **Robert Gwathmey** has been appointed lecturer in the department of art at the City College of New York.

William P. Campbell has assumed new duties as research assistant at the National Gallery of Art in Washington, D. C. Previously a curatorial assistant of the Worcester Art Museum, he will help carry on the National Gallery's project of cataloguing its paintings.

An honorary doctor's degree has been presented by Bethany College to **John F. Helm**, artist and professor of drawing and painting at Kansas State College. Member of the Kansas State faculty since 1924, director of the Kansas State Federation of Art since 1935, Helm was cited for his work in promoting interest in art in Kansas.

Newly appointed member of the Metropolitan Museum's Board of Trustees is **Malcolm P. Aldrich**, New York City financier and philanthropist.

Calif. State Fair Jurors Selected

Names have been announced of 21 jurors who will select California's State Fair art show to be held August 30 through Sept. 9 in a newly designed outdoor gallery and adjoining building.

Jurors are Nat Levy, Stan Parkhouse, Reginald Poland, Francis de Erdely, Erle Loran, Donal Hord, Richard O'Hanlon, Katherine Choy, Otto Natzler, Mary Walker Phillips, Winfield Scott Wellington, Robert Winston, Arthur Hill Gilbert, Emmy Lou Packard, Elmore C. Adams, P. Douglas Anderson, Charles Dent, Dr. Leo Barusch, Karl Baumgaertel, Merle Ewell and Sueo Serisawa.

They will choose exhibits for eight classifications and select winners of \$15,000 in prizes.

\$5,000 Fellowships For Young Virginians

Five young Virginia artists have been awarded Virginia Museum of Fine Art Fellowships totaling \$5,000. Fellows for 1951-52 are Mary R. Tatum, Charles Ewart Baker, and Benjamin Wigfall (all of Richmond), Regina Bartley (Norfolk), and Charles Flynn, Jr. (Portsmouth).

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A Picabia Sale

A sheriff's sale of five Picabia paintings held during May at the Rose Fried Galleries, New York, to satisfy an alleged 31-year-old debt, resulted in the plaintiff purchasing four of the works at "absurdly low prices," according to Mrs. Rose Fried, quoted in the New York Herald Tribune.

The plaintiff, Ernest De Journo, is seeking payment and interest on \$12,657 as cost of a Mercer Sport car which he contends he purchased in the U.S. for Picabia, had sent to him in Europe years ago, and for which he never was paid. The two men are former friends and both former millionaires who have lost most of their fortunes. Picabia, it was reported, did not have enough money to hire a lawyer to defend him in the suit.

After purchase of the four paintings at the recent sale, De Journo re-signed the Picabia paintings to the Fried Galleries for re-sale. According to Mrs. Fried, the sale contributed practically nothing toward satisfaction of the alleged debt.

Italy Presents Sculptures

Two large bronze statues, designed by Leo Friedlander of White Plains, N. Y., were presented to the United States recently in Florence by the Italian government in appreciation of U. S. post-war aid.

More than 18 feet tall and weighing nine tons each, the statues will occupy pedestals at the entrance to Washington's Arlington Memorial bridge, near the Lincoln Memorial. Dedication is expected to take place this month.



Some of the 520 eager art buyers lined up outside the Whitney Museum at the "first-come-first-served" opening of the New York Artists Equity building-fund exhibition last month. With signatures blanked out and all paintings and sculptures priced uniformly at \$100, the chapter raised \$52,500. Buyers included bankers, celebrities, museum agents, and approximately 200 (or 40 per cent of the total) who bought their first work of contemporary American art.

Meanwhile, rumblings are heard on 57th Street. It was learned that several of the galleries representing better known Equity artists recently met to discuss the implications of Equity's bargain-rate, grab-bag method of selling. Further meetings are planned.

Brooklyn in a "Salute to Paris"

Joining the celebration of the 2000th anniversary of Paris, the Brooklyn Museum is staging a print show titled "Salute to Paris," current through September 16. It includes 60 lithographs and etchings by 19th- and 20th-century artists. Against a Parisian backdrop, prints present famous scenes, architectural landmarks, and personalities.

Items in the exhibition include *Picturesque Views of Paris*, Thomas Shotter's series of color lithographs dated 1839; Meryon's sharply etched architectural views including *Le Petit Pont* next to Notre Dame (see cover); and satirical Daumier lithographs. Degas and Toulouse-Lautrec depict famous characters; Bonnard and Vuillard offer charming and nostalgic *fin-de-siècle* vignettes; Villon, Dufy and Matisse record the atmosphere of contemporary Paris. All prints in the show are from the Museum's own collection.

Held in Memorial Funds Theft

Harry R. Dash, Brooklyn insurance broker and executive director of the Marine Corps War Memorial Foundation, Inc., was arrested in New York last month for allegedly stealing one-third of the \$150,000 collected by the Foundation to build a monument *Flag Raising at Iwo Jima*, according to the New York Herald Tribune.

Dash, a major in the Marine Corps reserve and one of three officers authorized to sign Foundation checks, was quoted as saying that he took the money for business ventures and he considered it a loan which he planned to repay.



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The Art Digest

LETTERS TO EDITOR

More on the Chicago Show

Sir: I would like to comment further on the Chicago exhibition of 192 pictures and sculptures described in the June 1 issue of ART DIGEST. Along with high taxes and badly organized, inefficient, and corrupt city government, Chicago has an Art Institute that is now exhibiting mostly mediocre and unimportant work of Chicago artists.

After battling the wind, noise, dirt, and traffic tangles in the city, I staggered upstairs to the 1951 Chicago Artists and Vicinity exhibition at the Art Institute. I found that most paintings reminded me of some of Chicago's dwellings that have fallen in and are so bad nobody bothers picking up the pieces. Perhaps these paintings will make art history for the acuteness of pain they give the beholder.

Not one painting appears to recognize the serious purpose of art which is to provide a social weapon, a means of revealing the truth about life as it is, in the battle for freedom.

Every great painting the world has ever known gives us a moral, emotional, and educational experience. Some contemporary artists have choked off the creative fountain by thinking that morals don't belong in paintings, or that moral paintings are ones which pretend there is nothing bad or undesirable in the world. This blocks all emotions except false and shallow ones. And it leaves nothing of intellectual value except dreary facts about things. Great paintings can be made today, but only by artists with as much freedom of mind and courage and conviction as the past masters had.

LEON ARNOLD MULLER,
Chicago, Ill.

Taubes on Glaze Mediums

Sir: With all due respect to Mr. Ralph Mayer, I must take exception to his advice, given in his article on glazing media [ART DIGEST, June 1].

In advocating the use of damar resin in the painting medium, Mr. Mayer sentences all paintings containing this material in quantity to an early demise. An addition of one-third of the soft resin to the painting medium, as suggested by Mr. Mayer, will make the paint and particularly the glaze subject to early dissolving even by a mild volatile cleaning agent, regardless of the age of the paint film.

Although anyone can convince himself of the correctness of this assertion by simply trying to rub gently a—let us say—25-year-old damar-executed glaze with a piece of cotton moistened with turpentine and see how quickly it comes off, I have it on first authority (Rutherford J. Gettens, Chief in Research, Fogg Museum of Art, and Helmut Ruheemann, Consulting Restorer, National Gallery and lecturer at the Courtauld Institute, London, England), that cleaning of even 19th century paintings, executed with a soft resin medium, has proved to be impossible.

FREDERIC TAUBES
Haverstraw, N. Y.

Mayer's Reply

Sir: One-third damar resin is an exaggeration. Oil colors diluted with a medium made according to the previously published recipe, would produce a glaze film containing less than one-fifth.

Glaze mediums made with bodied linseed oils plus damar or Venice turpentine are time-tested classics; resistance to picture cleaning methods is one of the specifications which govern their formulation. Mr. Taubes overlooks the pertinent facts that oil paintings are always varnished, that picture varnishes are 100% resin, easily soluble, and that the only occasion for touching a picture with tur-

pentine would be to remove the varnish when it becomes old, decayed, discolored or encrusted with dirt. The competent picture cleaner removes it by a skilled technique which he has under precise control, whereby he can stop short of affecting or "skinning" the color coat, even when he uses the more powerful solvents. No competent restorer would rub delicate or thin glazes, hard or soft, directly with a piece of cotton moistened with solvent.

I am sure that Mr. Gettens or Mr. Ruheemann would not make any loose general statements on this point; Mr. Taubes has quoted them on an entirely irrelevant matter, that of attempting to use volatile solvents on certain early and middle 19th century paintings in which megilip or other abuse of mastic varnish exists throughout, and which may be cleaned only by means other than the controlled solvent method.

RALPH MAYER
New York, N. Y.

In Appreciation

Sir: I should like to express appreciation for your inclusion of Ralph Mayer's "On the Material Side," and also for the "Honor Roll" and "Auction Prices"—especially of contemporary paintings. I would be grateful for any material on possible guides for pricing of paintings and ethical policies on successful methods of selling. Not being in New York, I enjoy your art reporting and especially the reproductions.

HELEN H. PIERSON
Kelly Air Force Base, Texas

On the Lighthouse Show

Sir: I wish to call your attention to a few errors in your careless and rather flippant article on the Equity exhibition at the Lighthouse.

Quote 1: The show hung on every inch of available space on the first two floors including corridors and the cafeteria—has all the aspect of an old-time Independents' Exhibition of the late '20s and early '30s.

In comparing this show to the non-juried Independents show you failed to note that this was a non-juried show only as far as Equity members are concerned.

From a Scrapbook

"The type of generality, which above all is wanted, is the appreciation of variety of value. I mean an aesthetic growth. There is something between the gross specialized values of the mere practical man, and the thin specialized values of the mere scholar. Both types have missed something; and if you add together the two sets of values you do not obtain the missing elements. What is wanted is an appreciation of the infinite variety of vivid values achieved by an organism in its proper environment. When you understand all about the sun and all about the earth, the atmosphere, and all about the rotation of the earth, you may still miss the radiance of the sunset. There is no substitute for the direct perception of the concrete achievement of a thing in its actuality. We want concrete fact with a high light thrown on what is relevant to its preciousness."

"What I mean is art and aesthetic education . . ." — Alfred North Whitehead in "Science and the Modern World."

In the Independents the paintings were hung alphabetically with no regard to style or quality. The result was a show made up of jokers and rank amateurs, all hanging side-by-side with some of the best painters of the time. You should have noted the absence of jokers in this show. While Equity is very liberal in taking in members, the so-called jokers and rank amateurs could not be members.

Quote 2: Paintings in the auditorium are skinned in some cases as many as four deep.

In no case were the paintings hung in the auditorium four deep. To be exact six paintings in two groups were hung three-deep. The balance of paintings were hung two-deep and on the opposite wall you should have noted that all paintings were hung one-deep.

I was responsible for the hanging of this show and I took much more care in doing so than you did in reviewing this exhibit. I felt a great responsibility to Equity and to the exhibitors and tried to do a good job. I see no reason why in your position on a paper so highly regarded in the art field you do not feel a greater responsibility to the artist and take more care in reviewing.

HARRY HERING,
New York, N. Y.

[Ed.: With great admiration for Mr. Hering's accomplishment of the always thankless job of hanging the show, we must nevertheless insist that, in our opinion, it was far too large for the available and choppy space; that, with works hung in the cafeteria, the cloak room, corridors and even a pantry, distraction was inevitable; that—regardless of the many excellent works included—when even a minor fraction of one per cent of them are not shown to equal advantage of all the others, a sense of fairness and equity dictates that a critical review should be suspended. We were not flippant; we spoke what we felt.]

Shirlaw As Instructor

Sir: In a recent article on the past history of the Art Students League was a list of former instructors. Omitted by name was Walter Shirlaw. I was a student in the life class and also a member of the Board of Control. Shirlaw's insistence upon planes rather than details, as fundamental rendering of the human body, was a change from that of academic detail so frowned upon in modern art teaching today. This, a tribute to a past instructor from a former pupil.

E. RICHARDSON CHERRY
Houston, Texas

[Ed.: The piece referred to was an exhibition review, not a definitive list of League teachers. We are happy, however, to print Mr. Cherry's tribute to Shirlaw.]

Anton Romako Catalogue

Sir: The Austrian Gallery in Vienna is preparing a monograph on the painter Anton Romako (1832-1889), one of Austria's outstanding artists of the 19th century. The author of this monograph intends to present for the first time a comprehensive catalogue listing all of Romako's works and would, therefore, appreciate any indication from American art lovers pointing to the presence of works by Romako anywhere in the United States.

Pertinent information should be addressed to Professor Fritz Novotny, Österreichische Gallerie, Wien III., Prinz-Eugen-Strasse 27, Austria, or to the Information Department of the Austrian Consulate General, 509 Fifth Avenue, New York 17, N. Y.

DR. MARTIN FUCHS,
Austrian Consulate General,
New York, N. Y.

A Weber Profile

WHEN MAX WEBER, dean of America's moderns, journeys next month to Duluth to join for 30 days the humanities faculty of the University of Minnesota, it will revive one of the pleasantest memories of his long career. It was in Duluth, half a continent away from his home in Brooklyn, where 24-year-old Weber taught art at the State Normal School to earn the \$2,000 that first took him in 1905 to Paris.

He still remembers the rigors of a Duluth winter with icy blasts screeching in from Lake Superior so cold on the facial nerves that to this day a tear duct starts weeping when a cold wind hits. But more, he remembers warm friends he made among the other teachers and pupils, some of whom wrote to him as soon as they learned of his forthcoming return.

On the basis of museum recognition, Weber is perhaps America's most honored living artist. More than 30 major museums have acquired his work, and so has a legion of important private collectors. Duluth is proud of the start it gave this outstanding artist.

Weber is now 70, a short, white-haired man of mild exterior whose quiet but somewhat high voice recalls his other love—music—and his accomplishment as a tenor. His round, wondering face is animated by bright brown eyes and an outjutting lower lip which is equally expressive of sheer admiration, in contemplating a Cézanne, as of pure scorn in contemplating an impurity in art.

Still Hard At Work

He has had a full measure of success, honor, good health, economic security. The two children are grown up: 27-year-old Maynard, veteran of the foot-slogging across Europe, is at the University of Education, Colorado; 23-year-old Joy is doing so well in her music that her father promises we will some day hear of her as a great pianist. Frances, the homemaker from Trenton Weber married in 1916, is well and happy, and her flowers are doing better than ever at their suburban Great Neck, Long Island, home. All is well with Weber at three score and ten, and he is beholden to no man.

But he never worked harder than he does today.

After a half-century in art he is still drawn to its ineluctable magic, to the joy of creating it, and the nourishment of contemplating the work of other masters. On the basic art premises, Weber's convictions are strong—unshakable—but on the activity of painting a picture things are still the same—the tremors, perspiration and fatigue, tossing at night and concentrated thinking by day. "Always, always my mind is on the picture on the easel back at the studio; it makes me a poor conversationalist."

Not a poor conversationalist on the subject of art. When we heard of Weber's Duluth "homecoming," we took the opportunity to ask to see him. We lunched at a little French restaurant near the DIGEST where the artist fell into fluent French with the waiter, despite the fact that he has not been back in France since 1909. We talked about art until the evening shift began eyeing us with



MAX WEBER

glazed corneas. No American of his generation was so steeped as Weber in the modernism of Paris during the first decade of this century. His canny memory for dates, streets, people's names and other details results in a fascinating recreation of those days of ferment.

Early Academic Training

Weber's life and his art have been documented in many books, nowhere more superbly than in Lloyd Goodrich's Whitney Museum monograph on the artist. He was born in Russia, son of a tailor, came with his family to Brooklyn, studied art at the Pratt Institute where he was its youngest graduate, taught briefly manual training and art at Lynchburg, Va., art at Duluth, and then went to Paris. His first teacher there was his best—the confirmed academician Jean Paul Laurens "who taught me discipline and how to walk." With a group of other students, Weber later helped to organize a class under Matisse, then the leading modernist. He made fast and valuable friendships, none more cherished than an almost grandfather-grandson attachment to the then unrecognized Henri Rousseau. He met all of the advanced groups in Paris, mixed with them and finally returned from Paris—where he is still vividly remembered by its leading artists and connoisseurs—in 1909. Painting by now in a fauve manner, which later changed to abstraction (his 1915 work was in the recent Modern Museum Abstract Show), Weber in New York was barely making enough to eat. At his first one-man show Arthur B. Davies purchased two paintings. Later he showed at Stieglitz and still later at other galleries, notably J. B. Neumann's. As probably the first modernist in America, his work was often ridiculed but slowly won recognition. His first museum purchase was made by Duncan Phillips.

Weber taught briefly at the League, but he found teaching demanded too much of a conscientious instructor. It is a loss to art education that he did not devote more time to teaching, but his art would have suffered. He is extremely articulate; has written excellent essays on art, and published in England the first free verse in English—his "Cubist Poems" of 1913. Weber's art

conversation is laden with inspired aphorisms that enrich understanding of art.

He is deeply religious, but it is the spiritual religion of a great artist, rather than part of the formalities of orthodoxy. Rabbinical and Judaic themes familiar to him, and, since a friend first suggested them in 1919, the subject of many of his paintings, are the starting points for a spiritual experience that is realized wholly in the design and color. "Matter is melted by your spirit so that it becomes divine. Unless that happens, pigment on the canvas remains chemical pigment; it is not color."

Weber's color has long been noted for its "aroma." His palette dances around the grays and plum-grays, venturing forth to the most vivid extremes of the spectrum, to glide back to the rich timbre of middle tones. His calligraphy makes constant use of distortion, but only for emphasis. He has only scorn for the caricature, the "funny paper comic" and the bizarre in art—"it's hoodwinking."

He feels that the achievement of Cézanne, "greatest of the moderns," has been largely vitiated and that art will have to come back to those moorings. "Cézanne taught me piety and reverence; Rousseau to be childlike in the face of art. And don't forget Rodin; his drawings were a key to the modernist liberation."

Study of the Ancients

But the ancients meant as much to Weber. He traveled through Italy and Spain to study the great masters and haunted the Trocadero and the New York Museum of Natural History to probe the secrets of the Mayan, African and other primitive sculptors. "If you understand them you don't need cubism."

He is impatient with the extravagant claims for post-Cézanne French modernism: "Great art was being created in the world when they were still throwing coconuts at each other in France. Look at the spirit, the scale, and the communicative beauty of Minoan art."

At the apogee of a full, rich career Weber wishes "for all honest respectable artists—independence." He hopes that American artists will get back to the masters and the ancients, that we will "stop sitting on the wing of a flying machine. Let us think about the poetry and the spirit in art and less about modern science. We must stop flirting with the machine and gadgetry for art will be mutilated and wounded, and then we will have nothing left."

"Art is not a subsidiary of modernity; it is art," he said as we collected his package of newly bought pigments—"matter"—from the hatcheck girl and departed.—PAUL BIRD.

Boston Buys a Rouault

Dealing directly with the octogenarian French artist, the Boston Museum of Fine Arts has acquired a Georges Rouault canvas titled *Clown*. An official announcement from the Museum heralds the purchase as "the first oil painting by Rouault to be acquired by a local public collection." The Museum adds: "The artist doesn't remember when he started work on it, but it was finished in 1948. He stipulated that it be sold to a museum rather than a private collector."

THE ART DIGEST

Paul Bird, Editor

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Margaret Breuning Dore Ashton

Contributors: NEW YORK: Rogers Borden, Ralph Mayer, Ralph Pearson; LOS ANGELES: Arthur Millier; CHICAGO: C. J. Bulliet; PHILADELPHIA: Dorothy Drummond.

Eleanor Cunningham, Circulation

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July 1, 1951

But School, Not Academy

WHEN Colonel McCormick a long time ago thought up the subtitle "World's Greatest Newspaper" for his Chicago Tribune, The New York Times belatedly had to limp along with "All The News That's Fit To Print" which lacks completely the éclat of the Colonel's phrase. The Post-Dispatch, the Manchester Guardian, even the venerable London Times—to mention a few great papers—could not rightly claim to be the world's greatest. They just hadn't thought of the title in time.

Colonel McCormick's brisk imagination reminds me of that of a group of about 20 abstract and non-objective painters living in the environs of New York City, which has long been the home of the National Academy, some 40 other art societies, and I guess more than 10,000 artists. This small, select group, enchanted no doubt by the trademark expiration of "École de Paris," recently has been exhibiting in other cities under the subtitle "School of New York." Like the Colonel, they thought of it first, so please, no poaching by other New Yorkers.

Come to think of it, doesn't their pre-emption of that tag leave their brother San Franciscan non-objectives quite on their own to devise a name for their group. This is a great wide wonderful land, artistically untagged as yet, so why not let S. F. artists homestead it generously with something like "School of the Mississippi-West." That might include enough rear-guard artists to give the west coast group a respectable avant garde standing, comparable to that assumed by the 20 alert New Yorkers.

Our Good Fortune

NO account I have seen of contemporary American art has ever mentioned our New Zealand influence. It is because that influence does not operate stylistically; to the contrary, it operates in the field of economics, and of subtle encouragement, and it is all concentrated in one person—Miss Emily A. Francis.

Miss Francis is a former New Zealander who liked America so much after a few visits that she became a citizen and then proceeded to spend 25 years helping American artists achieve recognition in their own country. The Collectors of American Art, a non-profit organization of which she is guiding spirit and president, recently tendered

Miss Francis a well-deserved testimonial dinner in New York.

Years ago she helped launch Contemporary Arts Gallery, originally at 12 East 10th Street. In 1931 it became a membership organization with the aim of placing good but reasonably-priced art into as many American homes as possible. Later Miss Francis organized the Paintings of the Month Club. Still later she inaugurated the Collectors of American Art, Inc., patterned after the fabulously successful American Art Union of 100 years ago.

Under Miss Francis' direction, Contemporary Arts, the parent organization, has won the attention and deep respect of numerous purchasers of American art, including many important museum officials. Through her efforts at the gallery, Miss Francis has introduced to the buying public such artists as Elliott Orr, Mark Tobey, John Kane, George Constant, Mark Rothko, John Pellew, Jon Corbino, Louis Bosa, Harold Baumbach, Stephen Csoka and others. Many of her "finds" are now represented by regular established 57th Street galleries, an event which she considers one of her main goals.

Miss Francis has done all this without recourse to the sensational, without any lowering of her own high standards, and always in the best of taste. At the same time, as gallery director, she has met the practical hazards of art dealing in New York (landlord and other hidden shoals) through the years, while other galleries have come and gone, victims of the high cost of selling art. There have been many tense moments through the years, between the payment of rent and the sale of a picture to accomplish it. But Miss Francis never lost, even momentarily, that wonderful cheerfulness that has been a constant encouragement to the artists, and a most pleasant experience to the gallery visitor.

Her secret of success, of course, lies in her wholehearted dedication to contemporary art and to the unrecognized artists who are creating it. The art world has been fortunate indeed in having such a zealous and yet modest champion. May our good fortune continue for many more years.—PAUL BIRD.

MISS EMILY A. FRANCIS
President, Collectors of American Art



Phila. Conventions

By Dorothy Drummond

PHILADELPHIA: When three national cultural conventions meeting simultaneously (Philadelphia, May 29-June 2) all turn their eyes upon the world rather than on localized art problems, a new American art philosophy seems to be in the making. Two of the bodies, The American Federation of Arts and The American Association of Museums opened their sessions to the art public, but, remaining true to precedent, The American Association of Museum Directors met *in camera*. It was possible, nevertheless, to determine from topics discussed that their thinking lay along the lines of the other two groups. "Safe-guarding" and "International Aspects, Foreign Exhibition and Loans," for instance, were as internationally pitched as the "International" sessions held by the AFA and the AAM under Dr. Grace L. McCann Morley. "Art in Government," also, was given a general airing, with particular attention being paid to "Artists Equity" by the AAMD.

Perhaps the most enlightening of the AAM sessions was that devoted to "International Relations." Twelve men and women who have been active in UNESCO and on its ICOM got down to brass tacks of experience in presenting findings rather than opinions, and came up with conviction that interchange of persons on an international level is more productive of good relations among nations than exchange of exhibitions, since it is possible to bring key individuals in active contact with a country as a whole; while an exhibition of that country's art may be open to gross misinterpretation. Robert T. Hatt even went so far as to declare that "if there is any way to cultivate misunderstanding it is to circulate contemporary art." The truth of such a statement was further substantiated by participating members of what remains of the U. S. State Department's art activities. On Dr. Morley's AAM panel were Margaret M. Brayton, G. H. Edgell, David E. Finley, Erna Gunther, Carl E. Guthe, René d'Harnoncourt, Robert T. Hatt, William M. Milliken, Charles H. Sawyer, Mitchell A. Wilder and Gordon B. Washburn, who hinted that there would be Latin American participation in the 1952 Carnegie International.

The AFA convention even more than that of the AAM stressed the place America occupies culturally today in the world, with particular attention to "What Does the World Expect Culturally of America" and "What America Now Does and Might Do to Meet Her Cultural Responsibilities Abroad." The keynote speech, "Civilization and Routine," delivered brilliantly by Dr. George Boas, Professor of History of Philosophy at John Hopkins University, more or less paraphrased F. D. R.'s famous "nothing to fear but fear itself." Heard from in the AFA convention were such international scholars as Hans Konrad Roether, Curator of the Alte Pinakothek in Munich, Antonio A. Micocci of the International Broadcasting Division, U. S. Department of State, Lloyd Goodrich of the Whitney Museum of American Art, Wil-

[Continued on page 25]



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A Brazil Biennial

WORK by 58 American painters, sculptors and printmakers will be included among examples from other countries in a large international Biennial scheduled for October through December at the Museum de Arte Moderna, Sao Paulo, Brazil. With many generous purchase prizes, some amounting to as high as \$5,500, the Biennial is designed to offer "a comprehensive review of the most significant tendencies of modern art in all countries."

In addition to the 58 Americans already selected by two committees designated by the Museum of Modern Art, individual artists may at their own expense, submit their work direct to the Biennial at Sao Paulo, where it will be juried. Artists wishing further information should address: Museu de Arte Moderna, Rua 7 de Abril, 230, Sao Paulo, Brazil.

The artists already selected were chosen, under an agreement between the two modern museums, by the following. Paintings and Sculpture Andrew Ritchie, Robert B. Hale, Lloyd Goodrich, John I. H. Baur and Dorothy Miller. Prints: Carl Zigrosser, Hyatt Mayor, Una Johnson, Dorothy Lytle. Following are the 58 artists selected:

Painters: Albright, Ivan; Baziotics, William; Bloom, Hyman; Blume, Peter; Burchfield, Charles; Davis, Stuart; Ernst, Max; Evergood, Philip; Feininger, Lyonel; Glarner, Fritz; Graves, Morris; Grosz, George; Hopper, Edward; de Kooning, Willem; Kuniyoshi, Yasuo; Lawrence, Jacob; Levinge, Jack.

Sculptors: Baizerman, Saul; Calder, Alexander; de Cretet, Jose; Ferber, Herbert; Gross, Chaim; Hare, David; Harkavy, Minna; Howard, Robert; Lipchitz, Jacques; Lippold, Richard; Maldarelli, Orsonio; Noguchi, Isamu; Roszak, Theodore; Robus, Hugo; Smith, David; Zorach, William.

Print makers: Castellon, Federico; Dehn, Adolph; Fuller, Sue; Gwathmey, Robert; Kahn, Max; Kohn, Misch; Landeck, Armin; Lasansky, Mauricio; Margo, Boris; Schanker, Louis.

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Equity's July Conference

A three-day conference of "Art and Liberal Education" at Bard College, Annandale-on-the-Hudson, N.Y., begins Thursday, July 12 under the joint sponsorship of the Artists Equity, the Association of American Colleges, the College Art Association and Bard College. The public is invited, and a limited number can be accommodated by the College at \$6 per day. It is located 22 miles beyond Poughkeepsie, approximately 100 miles from New York City.

Lewis Mumford will keynote the meeting with an address on "The Significance of Art." Other topics and speakers on the agenda will be: "Art As Skilled Activity": Harry Sternberg, Robert Iglesias, Boyer Gonzales, Lamar Dodd, Mervin Jules, Eugene Ludins, Doris Lee, Arnold Blanch, Robert Cronbach.

"Art As Academic Discipline": Theodore Breson, Robert Motherwell, Kyle Morris, Arnold Blanch, Milton Wynne.

"Teaching Methods, Personnel, Facilities & Equipment": Harry Sternberg, Herman Cherry, Harry B. Gottlieb, Anton Refregier, Edward Millman, Richard Florsheim, William Palmer.

THE ART DIGEST

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The News Magazine of Art

July 1, 1951

A Gothic Treasury

A THREE-ROOM TREASURY, similar to repositories of the same type connected with abbeys, cathedrals, monasteries and town halls during the Middle Ages, has been installed in The Cloisters, medieval branch of the Metropolitan Museum, New York. Decorated partly in the medieval style and partly modern, to display the objects in the best possible way, the Treasury has been filled with several hundred rare objects of medieval art, including many that have not previously been exhibited. Funds for the installation have been donated by John D. Rockefeller, Jr.

Decision to have a Treasury at the architecturally authentic Cloisters was made at the time the museum acquired the great Joseph Brummer collection of liturgical and secular art objects. With the Treasury's opening this summer the 13-year-old Cloisters becomes unquestionably the most significant repository of Romanesque and Gothic art in this hemisphere.

Prize item in the Treasury and the subject of more learned discussion even than the Cloister's famed *Unicorn Tapestries*, is the *Chalice of Antioch*, once claimed by some scholars to have been the original Holy Grail. Said to have been discovered in 1910 by some well-digging Arabs near Antioch, ancient eastern center of Christendom, the chalice comprises an undecorated inner cup of silver set in an openwork cup, also of silver, enriched with gilding. Intertwined grapevines with birds and animals, and 12 seated male figures—10 apostles and two representations of Christ—form the decoration on this earliest known Christian chalice. Rare and valuable as it is, the chalice is no longer thought to be the Holy Grail.

Of secular interest are two Ingolstadt beakers, supreme examples of late

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BRONZE AQUAMANILE, LORRAIN,
12TH-13TH CENTURY



NORTHWEST COAST INDIAN CARVING OF A SEAWOLF

Colorado Stages Northwest Indian Show

A MAMMOTH EXHIBITION of Northwest Coast Indian art, comprising 600 objects that range in size from small amulets to a two-ton, three-story high totem pole shipped south by boat and flatcar, opened June 10 at the Colorado Springs Fine Arts Center after months of planning and assembling. The show remains there as a summer and fall attraction to November 1 when it will be shipped to Seattle as a feature of that city's forthcoming centennial.

Organized with the assistance of Dr. Erna Gunther of the University of Washington, and F. H. Douglas of the Denver Museum, the show contains loans from coast to coast with the Washington State Museum as largest contributor sending 300 of its objects. Herbert Bayer, famed designer of Aspen, Colorado, has planned the layout which includes, for the first time, use of the museum's patio in addition to all available gallery rooms.

A huge house post of a bear swallowing a man, a 110-year-old house screen, headdresses, masks, a 14-foot potlach feasting bowl, jewelry, household utensils, musical instruments, weapons, tools, and other objects will present the now-ended art of the Indian fishing tribes of the Northwest Coast, who developed one of the most remarkable styles of this hemisphere.

Of particular interest to Colorado residents will be the first presentation of the collection of the late Foster Dickerman, an early Colorado resident, whose Indian objects were presented to the Center at the time of its opening.

One of the primitive arts to enjoy most recent recognition, this art has been the subject of an increasing number of exhibitions since the comprehensive showing of it at the Golden Gate Exposition in 1939. One of the most recent events spurring interest was the publication last year of a book on Northwest Coast art by Robert Bruce Inverarity, who spent 20 years

of research among the Tlingit, Haida, Tsimshian, Nootka and other tribes. Director Mitchell Wilder of the Colorado Springs institution promises that "Those who know the handsome book . . . may look forward to seeing it virtually brought to life" at the exhibition.

Primarily an art of woodcarvers, the Northwest Coast style dates probably from before the appearance of the first white man. It ranges from complete realism to sophisticated abstraction. The function of the object was of primary concern, to which the design was subordinated. Highly conventionalized symbols of animals were portrayed in flowing, interlacing designs that result in a profusion of ornamentation.

Without the Wooden Teeth

A rare Gilbert Stuart full-length portrait of *George Washington* has been rescued from the oblivion of storage in the U.S. Embassy in Madrid and returned to Washington where President Truman has suggested it be hung in the Capitol rotunda. Republican Representative James G. Fulton of Pennsylvania spotted the painting face to the wall on an upper floor of the Embassy, and, upon his return to the U.S., he told President Truman about it and the latter directed its return.

When brought into the White House by Fulton for a showing to the President, the latter promptly said, noting Washington's unfamiliarly pursed lips: "He didn't have on his wooden teeth."

The portrait shows Washington standing in his office wearing the black formal costume, his hand on a gold sword. Two books on his desk are titled "Constitution and Laws of the United States" and "American Revolution." The work was presented to the Embassy in Spain by the Philadelphia merchant Richard W. Meade in 1818 and has long been listed in the catalogue of Washington paintings.



LEONARDO: Chalk Drawing Study of the Virgin



DELACROIX: *Medea Slaying the Children of Jason*

A Study in Contrast: Two Mothers by Two Great Artists

A PRECIOUS Leonardo chalk drawing study of the Virgin in the Florentine's famous painting of *The Virgin and Child with Saint Anne*, which is now in the Louvre, was acquired by the Metropolitan Museum during May at the Melchett sale at Sotheby's, London, for \$22,400. The drawing has been placed on view to July 8 in the Museum's Great Hall, and thenceafterward will be kept in the Print Galleries, along with three other of Leonardo's drawings owned by the Met. A fifth drawing in this country from the hand of the famed Renaissance master is in the collection of John Nicholas Brown of Newport.

Pointing out that drawings by Leonardo, most of which are owned in public collections in France, England and Italy, almost never appear at public auction, the museum stated that it dispatched its painting curator Theodore Rousseau, Jr., specially to England to bid for the paper, which arrived in New York by plane early last month.

The drawing is done in a combination of black and red chalk and measures 8 by 6½ inches. It was formerly in the collection of Sir Charles Greville, from whom it passed to the Earl of Warwick. Ludwig Mond, collector and benefactor of the National Gallery, London, acquired it at the Warwick sale in 1896, and it was inherited by his children.

According to the museum announcement "the drawing and modeling are characteristically Leonardo's, as is the shading which is predominantly from left to right because Leonardo was a left-handed artist. The strange mysterious smile is the same as that of his famous portrait of the *Mona Lisa*."

One of the most brilliant artists of his day, Leonardo da Vinci (1452-1519) was also one of the few whose works have been constantly admired since his lifetime, according to Curator Rousseau. "At no period has there been a drop in his popularity due to changes of fashion, as has happened often been the case with other great painters. He was outstanding among his contemporaries not only as a painter, but also as a sculptor, engineer, scientist and musician. His drawings were eagerly sought after, as we know from the correspondence of some of the great personalities of the time, including Isabelle D'Este and Cardinal Louis of Aragon."

Cincinnati's 'Medea' By Delacroix

IN SHARP CONTRAST to Leonardo's radiant Virgin, possessed as are all of the artist's Madonnas with a surpassing blissfulness that flows simultaneously from earthly and spiritual sources, is wild-eyed *Medea* by Delacroix, recently acquired by the Cincinnati Museum. Subject of Euripides' relentless drama, the mythic Medea caused the death of her father and her brother, performed murders, suffered exile, lost her husband Jason's affection and, in a final fit of madness and bereft of all maternal love, slew her and Jason's two baby sons.

Delacroix painted several versions of the *Medea*, the most famous of which is in the Louvre. He had earlier painted a version for the Salon of 1838, now in the Museum of Lille, for which the Cincinnati accession is a medium-sized study, this being the artist's standard procedure for his major paintings. The painting is the gift of John Warrington,

vice president of the Cincinnati board.

Describing Delacroix's fascination with "the underlying passion and tragedy of existence," Philip R. Adams, Cincinnati director, writes:

"The world of ancient myth and history lay open to him. From it he took Medea, one of the most potent symbols of them all, which each man must read in the light of his own experience in his own time. Her passion for Jason led her through a pageant of crime.... Now in an ecstasy of revenge she is about to kill her sons. Euripides allowed her a moment of compassion toward the end, but Delacroix is relentless; the knife's baleful flash, the writhing children, the ashen color of the sunless cave plants speak for the unspeakable with the special power of poetic detail. The broad implications of such self-wrought tragedy were not lost on Baudelaire (in his many writings about his friend Delacroix), but as a fellow artist he also called attention to the poised mind that felt the possibilities of the theme and the calculated skill that brought it to being on canvas."

No Lack of Titles

A Paris antiquarian, according to the San Francisco Argonaut, had in his window for sale five wooden statues titled *The Five Senses*. Upon selling one, he relettered the title card *The Four Seasons*. Sale of another, shortly afterward, changed the remaining group to *The Three Graces*. Later, with but two remaining, the group became *Night and Day*, and finally, with only one statue left, the card after great deliberation was changed to *Solitude*.

Baltimore Gifts

SIGNALING another step forward in the growth of its important modern French collection, the Baltimore Museum recently announced its acquisition of the entire Nelson Gutman collection of Toulouse-Lautrec posters and lithographs. Originally intended as a future gift or bequest, the Gutman contribution at this time "came as an exciting surprise," according to Museum authorities. It consists of 27 of Toulouse-Lautrec's 31 posters, additional rare states, book jackets, music sheets, and theater programs.

Along with this significant supplement to the Museum's Cone and May collections, Director Adelyn D. Breeskin called attention to a number of other modern American and French gifts and loans.

In the contemporary American field, accessions include Milton Avery's *Interior with Flowers*, gift of New York collector Roy Neuberger, and Florine Stettheimer's *Portrait of Baron de Meyer*, from the artist's sister, Miss Ette Stettheimer. James N. Rosenberg, another New York collector, is the donor of 11 paintings, three by himself, others by Eilshemius, Marin, Edward Bruce, Nicolai Cicosky, and Lebeduska.

According to Mrs. Breeskin, the Avery is "fully characteristic of the best of our contemporary native art. In both color and design, though singularly characteristic of the American Avery, it is comparable to the work of Henri Matisse and therefore is of special interest to the Museum in relation to the Cone Collection of the French master's paintings."

The Stettheimer canvas is described by the Museum as "a revealing example of the painter's style, typical of her symbolical portraits of her friends and family."

Columbus' 'Bellows Room'

WITH THE PURCHASE of the large painting *River Front* by George Bellows, the Columbus Gallery of Fine Arts has now completed a well rounded group of Bellows paintings for its permanent collection, to be installed in a special "Bellows Room" in honor of Columbus' famed native son.

Other paintings already acquired for the Bellows collection are his *Polo at Lakewood*, *Portrait of My Mother*, *Children on the Porch*, *Snow Dumpers*, *Summer Night—Riverside Drive*; four small marine oils—*The Gray Sea*, *The Bay*, *Boiling Surf*, and *Churn and Break*—and two landscapes, *Cornfield and Harvest* and *Hudson at Saugerties*.

The newly acquired *River Front* is one of the most important Bellows paintings, painted in 1915, and awarded that same year the gold medal at the Panama-Pacific Exposition in San Francisco, where it was first exhibited. Since that time it has been exhibited in many leading museums, at the Art Students League in 1943, at the Chicago Art Institute in 1946 and in 1949 at the Canadian National Exhibition in Toronto. It is 45 x 63 inches.

Bellows was born in Columbus, Ohio, in 1882 and attended Ohio State University, before moving to New York in 1904, where he studied under Robert Henri. He died in New York in 1925.



NOËL-NICHOLAS COYPEL: *Rape of Europa*

In the Celebrated Renaissance Tradition

A LARGE *Rape of Europa* by the French 18th-century artist Noël-Nicholas Coypel has been purchased by the Philadelphia Museum from the local Cadwalader family. Formerly the property of Joseph Bonaparte, the painting, now on view at the Museum, measures 50 by 76 inches and is signed and dated 1727.

A member of a famous family of artists, Noël-Nicholas Coypel (1690-1734) was admitted to the French Academy of Painting at the age of 26, was elected a full member in 1720, a professor in 1733. In 1727, according to the Museum, "he exhibited a *Rape of Europa*, doubtless this picture, which brought him a prize of encouragement of 1500 livres from an admirer, Comte de Morville."

The tradition from which Coypel's *Europa* stems includes Titian's celebrated Renaissance version, pride of Boston's Gardner Museum, and Philadelphia's classic Poussin, *The Triumph of Neptune*, painted for Richelieu in 1635-40, formerly owned by Catherine

the Great, and bought for the Museum from the Soviet in 1932. Coypel's *Europa*, the Museum notes, "is thus one of the first masterpieces, in ideal figure-painting, of the rococo, which was to reach its height after 1732."

As a parting gift on his departure from Philadelphia in 1838, Joseph Bonaparte sent *Europa* to his friend General Thomas Cadwalader, from whose descendants the Museum acquired the picture. Bonaparte's letter noted that the painting represents "one of the best works of Coypel of the French school of the last century."

Brooklyn Acquires Barbizon Works

Three Barbizon School landscapes have been acquired recently by the Brooklyn Museum. The paintings, presented by Miss Charlotte R. Stillman, are Corot's *Ville d'Aoray*, Diaz de la Pena's *Forest Scene*, and *Digging Sand* by the Dutch artist Anton Mauve, first teacher of Vincent Van Gogh.

GEORGE BELLOWS: *River Front*





JOHN CONSTABLE: *View near Dedham*

Smith College Museum Marks Its 25th

CELEBRATING the 25th anniversary of the opening of the Tryon Gallery, Smith College is holding a summer exhibition featuring recent acquisitions, including a Constable landscape.

A group of three paintings of scenes from the life of St. Paul by Benjamin West donated by the Wing sisters of Maine, a portrait of art critic Henry McBride by Florine Stettheimer, and an abstract painting by Perle Fine are in the American group of acquisitions, which also includes gifts of prints and drawings. Of art-historical interest are a Roman torso from Ba'albec and a Catalonian processional cross dating about 1200 A.D.

Michigan U. Acquires Contemporaries

STRONG for contemporary Americans, the University of Michigan's Museum recently published a bulletin describing its 19 acquisitions of the season, among them oils, temperas, watercolors and drawings by U. S. moderns and three examples of Chinese pottery.

Purchases account for all but one of the new acquisitions. Items by living Americans include a Ben Shahn Italian-period tempera titled *Boy*, and a Shahn drawing, *Brick Building*; a 1947 Osser canvas, *The Cluster*; and David Smith's 1946 welded steel sculpture, *Takstvaat*. During the year, the Museum also acquired Zoltan Sepeshy's *Invariables*, a gift of the artist.

Contrasts to the Museum's Arp, Lipchitz and Smith sculptures are provided by two new Flannagans: *Crouching Figure* and *Horse*, both direct carvings in stone.

Additional Museum purchases comprise four contemporary watercolors and five drawings. The watercolors are *Protozoan Community* by the young Bostonian Lawrence Kupferman; *Still-Life with Toys and Shell* by the late German expressionist Max Beckmann; another expressionist paper, *Landscape*,

Headliner among 1951 acquisitions is a landscape, *View Near Dedham* by the English painter John Constable. Henry Russell Hitchcock, director of the Museum, states: "The relatively early oil painting, which is believed to represent a scene in the Stour valley, is freshly painted from nature. . . . The painting, which has a charm and sensitivity sometimes lacking in his larger landscapes, has been in this country for some time and was formerly in the possession of the Stuyvesant family in New York."

The Smith College Museum already owns two Constable landscapes, a very small later oil sketch and a watercolor.

Mexico, by the young St. Louis artist William Fett; and a romantic landscape, *Italian Gothic*, by William Thon. The new drawings are a Beckmann self-portrait; a McFee still-life in pencil; a Demuth watercolor figure sketch and a pair of figure drawings by two contemporary sculptors, the Italian-born Alfeo Faggi, and the Italian Marino Marini. New ceramics in the collection are from the T'ang and Sung dynasties.

Brooklyn Print Sales Total \$1,000

Fifty prints bringing an aggregate \$1,000 have been purchased by the public and by the Museum from the Brooklyn Museum's 5th National Print Annual. Prices ranged from \$7.50 to \$80. Artists whose prints have been acquired by the Museum are:

Charles Annan, Gustave Baumann, Robert Blackburn, Fiske Boyd, Jose Guerrero, John Paul Jones, Max Kahn, Misch Kohn, Richard Koppe, Roy Lichtenstein, Henry Mark, Jack Moore, Clare Romano, Elmer Schooley, Bruce Shubaken, Donn Steward, Carol Summers, Helen Thrush, John Von Wicht and Sylvia Wald.

In Miniature

A LILLIPUTIAN gallery of 90 miniature portraits dating from the 16th to the 19th century has just been presented to the Cleveland Museum by Edward B. Greene, Cleveland financier and a son-in-law of the Museum's founder, J. H. Wade. The new accessions form the museum's leading summer exhibition.

A capsule history of portraiture, the Greene collection includes American, English, Flemish, French, German and Italian likenesses. They measure from $\frac{1}{8}$ -inch to 8 inches.

Earliest items are by Hilliard and Oliver, English 16th-century successors of Holbein, who initiated the miniature tradition. Samuel Cooper, one of the greatest miniaturists, represents 17th-century England. Others in the survey are Plimer, Zincke, Smart, Fugger, Fragonard, Cosway, Rosalba, Malone, and Isabey (1765-1855), who provides the latest example.

Executed in watercolor, gouache, oil or enamel; painted on playing cards, vellum, gold or ivory; often lavishly framed in gold and precious stones, the Greene portraits depict many historic personages and elegantly illustrate styles, fashions and manners of various periods and places.

During the great vogue for miniatures in England and later in France, hundreds were painted. Because of their size and fragility, few survived.

Cleveland Acquires 3-Yard Woodcut

Though four-and-a-half centuries old, Jacopo de'Barbari's *Birdseye View of Venice*, a woodcut recently purchased by the Cleveland Museum, is as up-to-date as aerial photography. Measuring 3 yards by 2 yards, 9 inches, the print comprises three separate sections, two woodblocks to a section.

Cleveland's version, purchased from the Prince of Liechtenstein Collection, is in the rare first state. Though dated 1500, the print—which maps out the Venetian panorama in meticulous detail and with remarkable fidelity to the site, even as the city exists today—is said to have occupied the artist for several years. A later version is owned by Washington's National Gallery.

SAMUEL COOPER: *A Member of the Fauconberg Family*



The Art Digest

Art in Chicago

By C. J. Bulliet

CHICAGO: The natty little Arts Club of Chicago once pulled the clumsy Art Institute out of a deep rut. Here's hoping it may be able to do it again.

On June 15, the Arts Club, after four years of abeyance, re-opened in handsome new quarters in a new building, not yet completed, a few steps from the historic Tree Studio building, devoted to artists, and near the heart of the Rush Street district, Greenwich Village of the Near North Side.

The club's rededicating show is called "Paris Masters, 1941-51," made up of 37 paintings by six men of the Paris school who reached maturity while the Arts Club was at the height of its power in the 1920's—Matisse, Picasso, Braque, Léger, Miró and Gromaire.

In the show are a Braque still life, a Gromaire nude, a Léger construction and a Miró fantasy, all of 1950. The latest Matisse is dated 1948 and the latest Picasso 1947, the year the Arts Club went into hibernation. Some of the earlier pictures in the show, all of them lent by private collectors and art dealers, are familiar to Chicagoans from former Arts Club and Art Institute exhibitions. The impression is that the club is going right on from where it left off—that there really has been no interruption in continuity.

Strengthening this impression is the fact that, at the head of the stairs, is set the famous Brancusi *Bird in Flight* in brass, which the Arts Club owns and which was a high point in the club's fight for modernism in Chicago. *Bird in Flight* has become a sort of mascot of the club. It is severely abstract, so much so that when it arrived at the Port of New York in 1939 it was held up for duty adjustments. The "experts" at the port ruled it was a mysterious new-fangled industrial gadget, perhaps a potato masher, instead of a work of art. The Arts Club, once it was admitted on testimony of more authentic experts than the revenue officers, bought it from Brancusi, and it has been a prized possession ever since.

When the Arts Club, reorganized from an earlier club of the same name, but of little consequence, opened the day the Armistice was signed, Nov. 11, 1918, the Art Institute, as well as all the other art organizations of Chicago, was lumbering along, ignoring what was happening in Paris and, to a far lesser degree, in New York.

The Institute, in 1913, had housed the Armory show, but was trying to live down that "scandal." New York's Metropolitan Museum had shrewdly side-stepped the show that was introducing Matisse and Picasso, along with other fauves and cubists, to America in a big way, following small but noisy exhibitions of a few pieces by Alfred Stieglitz at his Photo-Secession Gallery.

The uproar in Chicago was greater than it had been even in New York, the ridicule here being mixed with a hot anger. Students of the school of the Art Institute burnt on Michigan Avenue a straw man they dubbed "Henry Hair-Matress," dancing around the pyre like red Indians. The Art Institute, with little stomach in the first place for the housing of the show, was cured.

[Continued on page 22]



SCHWARTZ: Watchman's Tower

Buffalo Acquires

GERMAN EXPRESSIONIST paintings by Edvard Munch and Franz Marc have been acquired by the Albright Gallery, Buffalo. The Munch canvas *Beach with Figures in the Moonlight* is believed to have been painted by the Norwegian founder of German expressionism in the early 1890's. The Marc picture, a powerful characterization of *Wolves* in their forest habitat, was painted in 1913.

During his lifetime, Munch objected to selling his pictures. On his death in 1944 he bequeathed his life work to his native city of Oslo. This comprised over 1,000 paintings and several hundred prints. While he was living, his work was little appreciated. Less than a half dozen Munch canvases are owned by museums and private collectors in this country. Most of the Munch paintings liquidated as degenerate by Hitler found their way back to Norway.

Franz Marc, Munich-born founder with Kandinsky of the "Blue Rider" group of modernists which represented the second wave of expressionism in Germany, all his life proclaimed his conception of empathy with animals, his favorite subject. "He seldom expressed it more forcefully than in the powerful *Wolves* of 1913," states the Albright Gallery.

"The wolves, blue-black, scarlet, yellow-brown, black and grey, move with intensity or relax in sleep, in a savage landscape."

The Dream Patron

BRIGHTEST STORY for artist and public "that has come our way in years," according to Eleanor Jewett of the *Chicago Tribune* is the announcement that an anonymous donor has purchased seven paintings from William S. Schwartz, veteran Chicago artist, and has presented one each to seven major museums. "We hope the donor and others with a similar inclination to promote the best in today's art will continue the magnificent experiment," Miss Jewett adds.

Each of the seven museums had their choice from a number of Schwartz paintings submitted to them. Upon making their selection, the donor bought the work and presented it. Recipients were: Chicago Art Institute; San Francisco Museum; Joslyn Art Museum, Omaha; Pennsylvania Academy; University of Washington, Seattle; Santa Barbara Museum, the Denver Museum.

A one-time grand opera singer, Schwartz has always at the same time been a painter and is described by Miss Jewett as "a romanticist, a poet, a dreamer, a great craftsman, and a good painter. . . He has continued to create beautiful pictures with scarcely more than a tipping of the hat in acknowledgement of modernist claims."

Born in Russia in 1896, Schwartz studied there at the Vilna Art School. He came to America as a young man and settled in Omaha where he studied at the Kellom School and took night art lessons from J. Laurie Wallace, later receiving a scholarship to the Chicago Art Institute. According to Claire Conley in the *Omaha World Herald*, Schwartz "surprised his instructors at the art institute with his new interpretations. Critics at his one-man shows thereafter said that a new form of 'modernism' had emerged from his brush." Schwartz' work is widely represented in museums throughout the midwest.

Additional Ranger Fund Purchases

Five more paintings have been purchased by the National Academy with Ranger Funds, in addition to the six previously announced in the April 15 ART DIGEST, page 6. The additional five purchases are:

Nine Men, by Joseph Hirsch; *Farm in Essex*, by Gifford Beal; *Rabbit Island, Hawaii*, by Millard Sheets; and *Chimney Beams*, by Andrew Wyeth.

FRANZ MARC: Wolves





WALTER E. BAUM: *Call-Chronicle, Afternoon*

Philadelphia Area: Portrait of the Press

By Dorothy Drummond

PHILADELPHIA: Two exhibitions, one in Philadelphia, the other in Allentown, point up provocative art trends in this area. "Portrait of the Press," painted by 122 members of the Lehigh Art Alliance after round-the-clock field trips April 21-24 in the plant of Allentown's Call-Chronicle Newspapers, makes its bow in the lobby of the Pennsylvania Power and Light Co. which "sat" last fall at its Sunbury power station for "Portrait of Power." With this second exhibition in a series to be devoted to industries in Eastern Pennsylvania, the Alliance proves it can sustain its initial effort. The 142 paintings, drawings and statuettes on view have been juried down to 25 for a traveling exhibition which (like the still peripatetic "Portrait of Power" now seen by 35,000 people in small Pennsylvania towns not reached by big galleries or museums) will start its tour in the Pennsylvania State Museum, Harrisburg. On the jury were Roland McKinney of The Metropolitan Museum of Art, Leo Lionni, art director of Fortune magazine, and Dorothy Grafly Drummond, art critic.

What the "portrait" shows tend to prove is the growing urge toward decentralization of art in America via greatly broadened public interest, local amateur standing shoulder to shoulder with local professional, the latter swamping the former in Lehigh Art Alliance, at least. The twenty-four paintings and one piece of sculpture selected for the traveling exhibition, however, with only a few exceptions, are by artists with some training, and include such Lehigh Valley art leaders as Wilmer Behler, John H. Edens and Richard Peter Hoffman, represented by two paintings each, Walter E. Baum, Garrett B. Conover, John Buckland Erdell, Karl Manahan, Melville F. Stark, Jerry Quier, ceramic sculptor W. W. Swallow and 12 less well known artists of the Allentown-Bethlehem-Easton-Hazleton area. One housewife "primitive," Lucy Rose Essick, had her work chosen by the juries for both "portrait" shows.

On a very rainy Sunday afternoon 1,000 persons attended the gala opening; while it is estimated that 1,200 who pass daily through the lobby to pay bills or buy appliances, fan out among the exhibits. Credit for this extraordinary art movement in the Lehigh Valley goes to Quentin H. Smith, Jr., president of the Lehigh Art Alliance, whose tact and persistence are responsible for the success of the program.

The Philadelphia story is equally challenging but more disturbing as it may foreshadow pending shrinkage in art funds generally. After a brilliant season crowded with exhibitions, the Pennsylvania Academy of the Fine Arts is trimming its sails for 1951-52. Its businessman Board of Directors, in attempting to cut the schedule down to fit a restricted budget, has served notice on The Philadelphia Water Color Club that, for the first time in almost 50 years, there will be no money available to stage the usual national Water Color Annual this fall. Spurred by the challenge, the artist-directors of the club are starting an active campaign for a \$50,000 fund which, when gathered, will insure the permanence of the now threatened National. The blow, however, came too late in the season to save the big show for 1951. Instead there will be a smaller all-invited aggregate within reach of the club's finances. Meanwhile, at the Philadelphia Art Alliance, the club is staging its 34th Spring Members Exhibition which gives more local painters than national an opportunity to present their papers. A group of New Zealand watercolors by Charles Hopkinson is the only invited feature; otherwise the show was juried.

The 2,000th anniversary of the founding of Paris is being observed in the Georges de Braux Galleries by an exhibition of scenes dealing with various aspects of that city, gay and somber. The only American in the group is Alexander Robinson, long a resident of France. Others include Jean Dufy, Jean de Botton and Elysée Maclet.

Los Angeles Events

By Arthur Millier

LOS ANGELES: "One World of Art" is the title of the feature art exhibition to be presented in the 1951 Los Angeles County Fair at Pomona, Sept. 14 to 30. A national, competitive exhibit of oil paintings and sculpture and another wide-open one of arts and crafts will also be held. Deadline for return of entry blanks in the oil and sculpture show is Sept. 1; for the crafts show, Aug. 23.

A \$1,000 purchase prize and two \$100 honorable mentions are offered for oils. Sculpture gets a \$500 purchase award and one \$100 mention. No watercolors will be accepted since the 1952 Fair exhibit will have an international watercolor competition. Many awards are offered in the craft show. Entry blanks may be secured from the Los Angeles County Fair Association, Pomona, Cal.

"One World of Art," according to Millard Sheets, director, will consist of 22 top-quality masterpieces of painting, sculpture and ceramics representing 22 countries or cultures spanning the globe and originating from 4000 B.C. to the present era. It is expected to match or surpass last year's "Masters of Art, 1790 to 1950," viewed by 900,000 people.

The second John Marin exhibit ever seen here opened last month and is on view to July 3 in the Beverly Hills gallery of Frank Perls, who chose the 14 watercolors and six oils from the Downtown Gallery's assortment. An excellent selection of very gay Marins.

John P. Leeper scored a beat for the Pasadena Art Institute, which he directs, by showing last month the large collection of watercolors made by Alfred Jacob Miller, of Baltimore, of the Western Plains Indians, the Rocky Mountains and the Oregon Trail. These lively, Turner-esque sketches were done on Stewart's expedition about 1838.

Also at the Institute last month was the first show here of paintings by Charles Tracy, a Pasadena painter who does fantasies in a remarkably expert pointillist manner.

Angna Enters brought a fresh group of her gay memory paintings last month to the James Vigevano Galleries, Westwood Hills.

Dr. William R. Valentiner, acting director of Los Angeles County Museum, has joined the art advisory board of the Huntington Hartford Foundation, Pacific Palisades. Ynez Johnston of Berkeley, Cal., a new fellow of the foundation, was one of eight whose paintings were purchased by Los Angeles County Museum from the "Contemporary Painting in the United States" exhibition on view at the museum to July 22. Others whose works were acquired with a \$5,000 fund raised from private individuals are Joseph Albers, William Baziotis, Emil J. Bisttram, Keith Finch, Karl Knaths, Jackson Pollock and Sueo Serisawa.

James B. Byrnes, the County Museum's curator of modern art, sailed from New York June 16 for a nine-months leave of absence in Europe where he will study art history and contemporary art. Byrnes set up a year's exhibition schedule before leaving Los Angeles.

The Art Digest

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Audubon's Portraits

THE FIRST presentation of John James Audubon, famed artist-naturalist, as an accomplished portrait painter of his day is the subject of the Second Centennial Exhibition in his honor at the National Audubon Society, New York. The loan exhibition of seven oils and seven drawings is current to July 15. Most of the items are lent by private owners.

In assembling the exhibition the Society discovered that much detective work remains to be done on the subject of Audubon as portraitist, although it is known that he did numerous portraits during his lifetime. At one point in his diary he states that in the 12 months during 1820 and 1821 he made over 50 likenesses for which he charged generally \$25, but sometimes only \$5.

"Very few of these portraits have reached museums; most of them are still kept in private collections throughout the country, making research long and difficult," according to the Society. "The problems are still greater if one considers that parts of Audubon's journals have been lost and/or destroyed, as well as parts of his correspondence, that therefore many gaps remain to be filled, and that furthermore, both the biographies by Francis Hobart Herrick and Stanley Clisby Arthur have been out of print for several years and are difficult to secure second hand."

Another complication to the Audubon portrait problem is the fact that the artist's sons, John W. Audubon in particular, also painted portraits, and that the determination of authorship between father and son is puzzling.

"We are aware that Audubon as a portrait painter is a controversial subject.... We shall be most grateful for further information about the location of other Audubon portraits," the Society adds.

Barnes to Do Theme Sculpture

A 15-foot sculpture carved from a section of a mammoth redwood tree by Carroll Barnes, California sculptor, will symbolize the theme, "Youth," at Sacramento's California State Fair to be held this year in early September. The 2,200-year-old redwood was marked for cutting because it was burned at the base and was a menace to nearby cabins.

J. J. AUDUBON: *Sullivan Blood*



ARONSON: *Adoration of The Magi*



TARBELL: *Reverie*

Boston Museum School Marks 75th Year

CELEBRATING its 75th anniversary this year, the Boston Museum School has assembled as a major summer exhibition at the Boston Museum seven galleries of paintings, sculptures and crafts representing work by a selected group of its outstanding graduates since 1876, together with a selection of work by present undergraduates.

Reflecting the school's own history, the range of artistic style, as expressed particularly in the paintings, ranges from the most conservative American painting of the last century, to some of the most Expressionistic painting of today.

The Museum School, a department of the museum since 1901, was founded in 1876 with William Morris Hunt and John LaFarge among its board members. Otto Grundmann, only non-alumnus in the show, was brought from Germany to head the school and he conducted his first drawing classes in the basement of the old museum building on Copley Square.

From the 1890's through the first two decades of the 20th century the school had among its faculty such outstanding names as Edmund C. Tarbell, Frank W. Benson, Philip L. Hale, Frederic Andrew Bosley and William James—all of them alumni. In marked contrast to the conservative tradition represented by these men is the work by recent graduates who have emerged from the

tutelage of Karl Zerbe, head of the painting department since 1937, whose influence has made Boston a center of a much discussed Expressionist group.

Since 1940 the school has been headed by Russell T. Smith, head of its Department of Commercial Art and Design. In addition to Zerbe, department heads include Ture Bengtzen, drawing and graphic arts; Frederick W. Allen, sculpture; Norman Arsenault, ceramic; and Joseph L. Sharrock, metal smithing.

Since the school's graduates have numbered many thousands of artists, the anniversary exhibition was selected by invitation, mainly of those who were winners of the school's highest honors, its traveling scholarships, and its alumni faculty members. Other alumni include outstanding graduates suggested by scholarship winners of their years.

Egyptian Embassy Exhibition

A small, modest exhibition of Egyptian antiquities created during the past 5 millenia, accompanied by a modest though handsome little catalogue has been assembled for a public showing currently at the Royal Egyptian Embassy, Washington.

Alabaster and stone vases antedating the Sphinx, a 4,000-year-old limestone polychrome statue, and works from the Greco-Roman, Byzantine and Islamic periods of Egyptian history are included in the show, along with a few modern oils.

Met Shows Its Winslow Homer

AN INTIMATE Winslow Homer show, comprising 70 watercolors, prints and drawings from the Met's collections, provides summer fare in the Museum's print galleries.

Highlighting the exhibition are a dozen large watercolors dating from 1898 to 1903. Considered his best work by Homer himself and by a multitude of admirers, the watercolors—with one exception—were the result of several winter trips to the Bahamas, Bermuda and Florida.

Along with Homer's now-famous watercolors, the show includes his once-popular vivid illustrations of American life—wood engravings executed for Harper's Weekly, and other publications.

Prints in the display, according to the Museum, illustrate "some of the experi-

Watercolors and Graphics

ments, as well as the versatility, of a painter who took a long time growing." They date back to the time of Homer's apprenticeship to a Boston lithographer.

During the Civil War, Homer covered the front for Harper's as one of the first wartime artist-correspondents. At that time, he made a number of vigorous, realistic human-interest drawings of soldiers in camp or in action. Of these sketches, the show includes such examples as *Bivouac Fire on the Potomac, December 21, 1861*, and *Halt of a Wagon Train, February 6, 1864*.

Rounding out the show, there are illustrations of the '70s; large etchings from the artist's paintings, most of them marine subjects which failed to fetch the desired profits; and two rare color lithographs made by Louis Prang.



REUBEN TAM: Northern Terrain

Dallas Views, Buys Contemporaries

A LARGE-SCALE purchase show of contemporary American painting—first of its kind to visit the Southwest in a long time—recently provided over 9,300 visitors from Dallas and vicinity “with a good up-to-the-minute idea of what American artists are doing” and also furnished the museum with opportunity to buy five paintings for its contemporary collection.

Purchases—four oils and a watercolor—were made by a committee of the Dallas Art Association’s board of trustees. The new accessions are: William Lester’s *Old Fort Davis*, Richard Haines’ *Figures in the Rain*, Reuben Tam’s *Northern Terrain*, Robert Philipp’s *Seated Nude*, and Rainey Bennett’s watercolor *Canal Street*.

The survey comprised 75 works by as many artists, selected by Director Jerry Bywaters, who toured the country, culling one item from a West Coast dealer, 18 from dealers in New York. “Though nowhere near as large or com-

pletely representative as the Metropolitan Museum’s recent survey of painting in the United States,” Dallas’ exhibition was organized with the same idea in view, according to the museum. “Since it was a smaller enterprise, the quality was extremely high,” the report added.

Southern Vermont Honors Eight

Officially ushering in summer, Manchester’s Southern Vermont Art Center last month opened its season with a memorial exhibition of work by artists of the region. Current through the first week of this month, the show honors eight late artists “whose effort and enthusiasm helped make it possible for the Southern Vermont Artists Association to acquire their new home early in 1950.” Artists being honored by the Center—now located on a 300-acre country estate—are John Lillie, Horace Brown, Edwin Child, Lorenzo Hatch, Walter Shirlaw, Frank Osborn, Jean Blin and Louise Martin.

JAMES LECHAY: Cliffside Boneyard with Reflected Sun



Philbrook Shops

To ADD TO existing collections in the region and, at the same time, to give visitors a chance to see another cross section of today’s U. S. painting, Tulsa’s Philbrook Art Center recently screened the country’s artists and invited 30 of them to participate in a purchase exhibition. The purchase fund for the show—an anonymously donated \$800—made possible acquisition of four semi-abstract to non-objective paintings: Inez Johnston’s *Black Fountain and Grey Stones*; James Lechay’s *Cliffside Boneyard with Reflected Sun*; Felix Ruvolo’s *Indigo*; and John Sennhauser’s *Emotive No. 10*, a watercolor.

Invited to submit two paintings apiece, Philbrook’s guests were chosen on the basis of frequency of appearance in national juried shows and significant solo shows of 1950. Of the 30 invited, 28 accepted, among them Milton Avery, Eugene Berman, Julio De Diego, Otis Dozier, John Heliker, Karl Knaths, Hans Moller, Ben Shahn, Theodoros Stamos, and Andrew Wyeth.

According to Director Robert M. Church, “this particular exhibition was a highly specialized cross section; therefore, the works chosen for the permanent collections were picked with unusual care by the acquisitions committee at Philbrook.”

A new artist on the American scene, Californian Inez Johnston was selected last season by the Museum of Modern Art as one of its “new talents.” Lechay is represented in several American museum collections. Ruvolo, Sicilian-born abstractionist, has taken major prizes in Chicago and San Francisco. Sennhauser, young New Yorker, made his debut in the East in 1947. His non-objective painting is the fourth watercolor to be purchased by Philbrook.

All-Dallas Annual

THOUGH not as large as former shows, the 22nd annual of painting, sculpture and photography by Dallas County artists, held recently at the Dallas Museum, had, according to the Museum, “a pleasantly surprising amount of vigorous work in it.” Museum authorities also remarked that it had the “added interest of presenting a great many new names among the prize winners as well as in the regular catalogue listing.”

Jurors for the painting and sculpture section of the local exhibition were Frank Roos, art historian and now visiting professor in the art department of Texas University; Leonard M. Logan, III, sculptor and instructor in art at Texas Christian; and Conrad Albrizio, muralist and art instructor at Louisiana State University.

This year, a newly imposed restriction precluded awarding of a top prize to the same artist for two successive years. Under this ruling, prizewinners Clara McDonald Williamson and DeForrest Judd were ineligible for first place. Other exhibitors subject to the ruling were Otis Dozier and Octavio Medellin. Recipients of the two top \$100 prizes—Ralph White, Jr., and Rex Clawson—are new to the prizewinning bracket. For a complete list of prizewinners, see page 24.

The Art Digest

Picking for Purchase

ESTABLISHING a pattern of cooperation, two Cincinnati art organizations, the Modern Art Society and the Art Museum, recently staged a contemporary, six-artist exhibition, from which a Jacques Lipchitz bronze sketch titled *Pegasus* was purchased for the Museum.

Planning the show with purchase as an immediate object, the Society's art committee picked six artists—Arp, Stuart Davis, Dubuffet, David Smith, Shahn and Lipchitz—and sent a representative to New York to select five recent, on-the-market items per artist. Choices—15 paintings, 15 sculptures—were shown at the Museum during May. After the committee narrowed candidates for purchase to six items, Philip R. Adams, director of the Museum, made the final choice.

Commenting on his selection, Adams commended the artist's ability to produce a work around a literary theme, "wringing dry the literary allusions and yet creating a work of art, complete in itself." Adams also noted that, of the works in the show, the bronze was best suited to Museum needs because of its size and because of the relative lack of modern sculpture in the Cincinnati Museum collection.

The purchase, according to the Museum, serves to commemorate a Lipchitz show which was one of the major events of the past season in Cincinnati.

Wisconsin Examines Moderns

Billed by Wisconsin University as "a dynamic show," a four-week loan exhibition of modern American paintings is scheduled to open on the Madison campus July 17. It has been designed to demonstrate the contrasting styles of three schools—realist, romantic, and classical abstract.

According to Alfred Sessler, Wisconsin art professor and chairman of the summer session exhibition committee, "the artists whose works have been chosen reflect the conflict and change going on in the world today."

Loans to the show include Guglielmi's *Brooklyn Bridge* and Stephen Greene's *Carrying the Cross*, both from the Earl Ludgin collection; Hopper's *Early Sunday Morning*, from the Whitney Museum; and *Joanne of Arc at Moneburgh*, by the University's artist-in-residence, Aaron Bohrod. Others represented are Max Weber, Ben Shahn, Ben-Zion, Kuniyoshi, Feininger, Tomlin, Tobey, Jack Levine, Zerbe and Ruvolo.

Rockport's 31st Annual

The 31st annual of the Rockport Art Association will be held throughout this summer to September 16 at The Old Tavern, Main Street, Rockport, Mass. The exhibition includes oils, watercolors, sculptures and graphic work. Information concerning membership and activities may be secured from Harriet Matson, curator.

Mid-Vermont Summer Show

During the summer, Rutland's Free Library provides a setting for the Mid-Vermont Artists exhibition. This year's show, which opened during June, comprises some 80 paintings by about 35 artists from all over the state.



SPERRY ANDREWS: *Landscape*

Interest Doubled in Silvermine Annual

WITH TWICE the cash available for prizes and twice the number of entries over last year's exhibition, the 2nd annual All-New England exhibition of the Silvermine Guild of Artists, current to July 6 at Silvermine, Conn., this year moves into place as one of the outstanding summer annuals of the New England states. The newly expanded center, with its attractive rambling structures beside a quiet shaded stream, is one hour's drive north from New York City.

From the 800 paintings and sculptures submitted from six states, a five-man jury selected 150 paintings and 25 sculptures, and dispersed to 14 artists a total of \$1,000 in cash prizes. Top winner in oil this year was Sperry Andrews, an instructor at Silvermine and winner of the National Academy's Hallgarten Prize earlier this year, whose landscape won the Guild's \$200 prize. In sculpture, the Burnham Memorial of \$200 went to Paul Hoyte, with Albert Jacobson winning the Burnham \$100 award. Winners of two \$100 oil prizes were Harry Crowley and Kenneth Davis. Other award winners are listed on Page 24.

Members of the jury of selection and award were: Sol Wilson, William Palmer, Paul Bird, Lu Duble and Hugo Robus.

Founded 30 years ago by a colony of artists, the Silvermine Guild in recent years has taken on new life under the presidency of John Vassos. With a handsome Florence Schick Gifford Hall now completed, the Center has greatly enlarged space for exhibitions and classes, not only in the visual arts but also in the dance, theater and music. A full summer program of activities is already underway.

Reviewing the present show in the Herald Tribune, Carlyle Burrows found in it "a lively interplay of imagination, of abstract experiment, that touch of surrealism without which no comprehensive group seems complete, and a good deal of straightforward technical competence. . . . Prize winners do not

exhaust by any means the best of the work, but are for the most part well designated."

Among the artists, in addition to award winners, singled out by Burrows as outstanding in this show were: Theo Hios, Revington Arthur, Frederick Hicks, Gail Symon, Miriam Brody, Henrik Mayer and Bernard Simon.

Santa Barbara Hails Its Own

With refreshing civic enthusiasm, the Santa Barbara News-Press recently devoted a Sunday edition full page to appreciation of its now ten-year-old museum; the director during that period, Donald J. Bear; and the staff of five persons. The local paper pointed with pride to the fact that in the museum's ten years "it has become known as one of the finest museums and art centers in the United States."

In addition to a warm tribute to Bear, signed by H. J. S., the page carried an additional personal tribute by Rico Lebrun, former Santa Barbara artist, who urged that the community revive its former artist-in-residence program, from which he earlier benefited, and that it provide time and means for Bear to work on a book on American art. Other articles on the special page cited excellent work by assistant to the director Mrs. Mary Oldfield Steele, Registrar Rudolph Gilbert, Superintendent Fred Leichel and staff members Johnny Tucker and Mrs. Donarita Walsworth.

The museum's ten years' educational accomplishments were hailed in articles by Eliot A. P. Evans, chairman of the art department of Santa Barbara College, and Joseph Knowles, consultant in art education for county schools.

An Art Auction Periodical

The first copy of a new semi-monthly record of international auction sales, "Bulletin International Des Ventes Publiques," has been issued by Editions Arts Du Monde de Paris, to be published throughout the year except during August and September.

Pennell Print Annual

AMERICA's only annual sponsored by the Federal Government—the Ninth Annual of Prints at the Library of Congress—has been installed in the Library until the end of this month. Each year selections from this leading print annual, which is financed by the Pennell Fund are shown in various museums, including annually the Carnegie Institute. The show, ranging in style from realism to pure abstraction, and representing all techniques, includes 224 prints selected from 1,298 entries. The Library has purchased from the show for its own Pennell Collection 44 prints.

The jury of admission comprised: Adolph Dehn, Warren Mack, and Grant Reynard. Selection of the purchase prizes was made by: Alice Lee Parker of the Library of Congress; John Taylor Arms, and Stow Wengenroth.

Following are the prints selected for purchase this year:

William Ross Abrams: *Maine* (col. wdct.)
Richard Carroll Bartlett: *Rue Durantin* (seri.)
Alfred Bendiner: *Paris* (litho.)
Theresa F. Bernstein: *Fisherman's Harbor* (drypt. & monot.)
Jack Bookbinder: *The Spiritual* (litho.)
Howard Bradford: *Birds by Beach* (seri.)
Raymond E. Brose: *Opposition* (offset litho.)
Letterio Calapai: *The Erl King* (engr. & aquat.)
Jean Charlot: *Hawaiian Drummer* (col. litho.)
W. L. Choi: *Roof Top* (wood engr.)
Eleanor Coen: *The Snow* (col. litho.)
Adolf Dehn: *Haitian Tapestry* (litho.)
Stevan Dohanos: *Which Came First?* (litho.)
Fritz Eichenberg: *Witches Cat* (monot.)
Herb Fischer: *Old Georgetown from the Potomac River* (etch. & aquat.)
Juliette May Fraser: *Animal Act* (drypt. & carborundum)
Marion Greenwood: *The Window* (litho.)
Irving Grossman: *Night Departure* (aquat. & engr.)
Richard Haines: *Procession* (litho.)
James D. Havens: *Winter Morning* (wdct.)
Jacqueline Hudson: *Harbor Door* (litho.)
Billy M. Jackson: *Night Children—Mexico* (wdct.)
Martin Jackson: *The Prophet of Curzon* (litho.)
Janet Kadesky: *The Meeting* (drypt.)
Norman Kent: *Princeton Bridge* (wdct.)
Marguerite Kumm: *Quartet* (wood engr.)
J. J. Lankester: *After Apple Picking* (wdct.)
Clara Leighton: *Ship Building* (wood engr.)
Warren Mack: *Trade Winds, San Juan* (wood engr.)
Fletcher Martin: *High, Wide and Handsome* (litho.)
Davis Paul Meltzer: *Noah* (litho.)
Norma Morgan: *Tired Traveler* (aquat. & engr.)
John Muensch: *Quarry No. 2* (litho.)
Thomas W. Nason: *Black Hall River* (engr.)
Woldemar Neufeld: *Carl Schurz Park* (col. linol. cut)
George O'Connell: *Planmakers of War* (etch. & aquat.)
Jack Perlmutter: *Dark Before Dawn* (litho.)
Luigi Rist: *Sprouts* (col. wdct.)
Clare Romano: *Toy Tree* (col. litho.)
John Ross: *A Mon Cher Beau-Prére* (col. wdct.)
Alfred Sessler: *The Women* (litho.)
Paul B. Swenson: *Back Bay Mansion* (etch. & aquat.)
Janet E. Turner: *Pelicans* (seri.)
Richard E. Wagner: *The Somnambulist* (etch. & engr.)

A Brick in Every One

A \$90,000 project to stimulate Italian painting, undertaken by Italy's leading brickmaker, Giuseppe Verzocchi, has resulted in a collection of over 70 works, a number of which, transported across the Atlantic, are on exhibit until July 20 at the Time-Life building at Rockefeller Plaza, New York City.

Verzocchi's commission to Italy's artists, which guaranteed them \$160 apiece and a public showing, stipulated only that the paintings celebrate the virtues of work and include somewhere on the canvas a brick bearing the Verzocchi trade-mark.

Some of Italy's leading artists participated in the patron's large-scale commission, including Campigli, de Chirico, Morelli, Sironi and Casorati.



BARNARD LINTOTT: *Pagliacci*

Lintott Memorial

A COMPREHENSIVE memorial exhibition of the work of the late Barnard Lintott will provide the main summer attraction at the Berkshire Museum, located in the heart of the Massachusetts Berkshires and close to Tanglewood, summer haven of music lovers. A large group of portraits, figures, flower pieces and dance themes have been selected to emphasize the wide range of his talent.

An Englishman by birth and former British diplomat, Lintott came to America 20 years ago, later becoming a citizen. He was the husband of Mrs. Marie Sterner Lintott, who for many years has been associated with 57th Street art galleries. Lintott first studied art at the famed Academie Julian under Jean Paul Laurens and Benjamin Constant, and later attended the Ecole des Beaux Arts.

An inveterate fan of the theatre, the dance and the concert, Lintott found his happiest subjects among singers, dancers and show people, whether for a formal portrait or an informal figure piece. Among well known persons who sat for him were Leslie Howard, Lady Diana Duff Cooper, Chester Dale and Cornelius Whitney.

Combining both the English and French traditions in his portraiture and watercolors, Lintott's many figures, still lifes and flower pieces were more in the colorful French tradition of Manet, Degas and their impressionist contemporaries.

ROMAN GLASS BY ENNION



Relief Sculptures

ORIGINAL WORKS and photographs of modern architectural reliefs in their original setting is theme of a Museum of Modern Art exhibition on view to July 15, after which it will travel to other museums. Included with the photographs are enlargements of Egyptian, Assyrian and Greek sculptured reliefs in their settings.

Among the original pieces in the show, assembled by Jane Sabersky, assistant curator, are Lachaise's *Standing Woman* (1920), Maillol's *Victory* (1920); Lipchitz' cubist *Still Life with Musical Instruments* (1918) and Picasso's wood *Relief* (1913). Another early work rarely seen in public exhibitions is the 1915 *Still Life* of Archipenko which combines oil, sandpaper and veneer on wood in a *trompe l'oeil* effect.

More recent work includes a relief by Ben Nicholson; a composition of varied materials by Jackson Pollock; *Lunar Landscape* by Noguchi and works by Arp and Gaglo.

Discussing changes in the function of architectural relief over the years, Miss Sabersky states in the catalogue:

"The contemporary relief, now often deprived of its traditional background, may play a somewhat dual role. On the one hand, it has begun to move away from the surface of a wall as an independent space defining element. On the other, even attached to the wall in traditional fashion, it may nevertheless be the decisive factor towards the visual destruction of that background."

Glass from Antiquity

DESCRIBED AS "one of the finest collections of ancient glass in the United States," the Eugene Schaefer group of glass vessels dating from 1600 BC to 752 AD, has been presented to the Newark, N. J., Museum by Mrs. Eugene Schaefer in memory of her late husband. A selection from the 2,000 objects has been installed by the museum as a summer exhibition.

In addition to the glass, the collection also comprises Greek ceramic vases, and a large selection of ancient jewelry illustrating the use of glass with gold and precious stones.

Among the outstanding pieces in the group are the gem-like opaque Egyptian glass articles done in an early pottery-like technique; bowls and other open vessels made by working flat sheets of glass over molds, and vessels formed by cutting and grinding.

The invention of glass blowing in the first century AD with the resulting effect on the shape, color and the type of vessel is illustrated in the Schaefer collection with many outstanding examples. A rarity is a signed glass cup (illustrated) from the famed Roman workshop of Ennion, which in many respects is not unlike some early American glass.

Painting By U. S. Youth

Sixty paintings by "Young Painters—U.S.A.", selected by Eugene Victor Thau and Jack Landau of the New Gallery, New York, will be shown during August at Cornell University on the occasion of the international conference of the World Assembly of Youth. At the close of the conference the exhibition will be circulated to various museums.

The Art Digest

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AAA: tastes, of work, Kleinh Paris; yacht sketch, New Fletcher, summer

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July 1

FIFTY-SEVENTH STREET IN REVIEW

More Group Shows

AAA: To assuage the most catholic tastes, AAA Galleries present a variety of works by old faithfuls mostly hovering around the summer theme. Frank Kleinholz paints a lambent, twilight Paris; John Atherton a meticulous yachting scene; Joe Jones, a romantic sketch of sailboats; Doris Lee, a decorative summer fancy; Paul Sample, a New Hampshire documentary and Fletcher Martin, a gay semi-abstraction suggesting wharfs, jetties and summer blazers. (To July 7.)

Grand Central: New paintings by numerous regulars fill the suite of galleries at Grand Central in an almost overwhelming abundance. Channing Hare's richly caparisoned females viewed from the rear, R. H. Redelin's and S. L. Hofmann's meticulous, *trompe-l'oeil* still-lives, W. R. Leigh's illustrations of the Southwest and Lewis Sears' super-still still-lives are seen in the oil section, while in watercolor, Ted Kautsky's masterful fishing scenes and R. Loesch's views of a devil-may-care Paris characterize the high quality of the watercolorists exhibiting. (To Sept. 1.)

Kleemann: Along with old favorites like Toulouse-Lautrec and Vuillard a selection of new artists, among them A. M. Guerin whose vernacular, clear-eyed visions of Paris have never been shown before in this country, and Bernard Buffet's ink drawings of asthenic types are on view for the summer. Choice items in this show fresh from Paris, include four smouldering lithographs by Ruffino Tamayo, a wash drawing by Andre Masson, a delicately colored garden scene by Vuillard and a large, tender oil representing deer by Koschka. (July.)

Macbeth: A small group of gallery regulars show oils and watercolors in a summer exhibition which includes James Lechay's newest goldfish variations in gouache, Charles Culver's petroglyphic watercolor of creatures cascading, and Raphael Gleitsmann's baroque Crucifixion. Among other artists exhibiting are Ogden Pleissner, Carl Gaertner, DeMartini and John Taylor. (July.)

National Arts Club: Members show competent works all dedicated to the principle of visual realism. Outstanding works include Charles S. Chapman's universe of woodlands, Gifford Beal's cleanly painted summer scenes, Albert Groll's record of southwestern terrain, and studio pieces by Keith Shaw Williams. The exhibition wisely includes several works by each member allowing the spectator to form a full picture of the Club's achievements. (To September.)

Newhouse: Substantial old masters make up this small summer show which features a large Gainsborough, *The Market Cart*, beautifully painted in sepia tones; a florid portrait of John Alton by Raeburn; a crisp music-piece by Ochtervelt and a group scene by Sebastiano Ricci. Other painters represented are Jean Frederic Schott, Romney, and Lawrence rounding out this 17th-19th century show. (To Sept.)

Salmagundi Club: Established in 1871, this venerable institution represents a largely realistic group of artists. The annual summer exhibition this year includes watercolors of high quality by Harry De Maine, John C. Pelley and Donald M. Hedin. Notable oils are: a harbor fog scene by Gordon Grant, an evocative landscape by Joseph Rossi, and a highly finished still-life by John Mataruga. Stow Wengenroth's lithographs of windy dunes display his consummate mastery of the medium, while John Taylor Arms' *Spanish Profile* is distinguished by extreme clarity and precision. (To Sept. 8.)

Salpeter: This group as a whole strikes a note of lyricism suitable for a summer show. Remo Farruggio recalls a visually exciting Mexico, while Charles Heidenreich offers similar exaltation in his huge, blurry version of New York. Other retainers include Leo Quanchi in a luminous oil describing a tryst; Alex Redein with a heavily impastoed picture-window view; Joseph Kaplan showing a fog-bound waterfront; Maurice Sievan in a soft summer landscape; Harry Crowley's moody abstraction; Harry Shoulberg, Sam Weinik, Ben Wilson and Teichman. (To Sept. 29.)

Ruth Lerman

Impasto—so thick it appears to have just been put on the canvas—both suggests abstract ideas and depicts actual scenes in recent oils by Ruth Lerman.

Textures and the shadows cast by heavy paint, rather than color, define form. In many cases, colors are used so uniformly throughout the entire work that direction of brush stroke alone breaks up the canvas. In others, among them *Textural Interplay*, color and texture unite to suggest deep space and fanciful content. (Creative, to July 7.)

—M. C.

Isidore Reuben

There is a fearful symmetry in Isidore Reuben's canvases of flat-patterned still-lifes and views of parks and graveyards. Although there are vague suggestions of things as various as primitive embroidered samplers, Persian miniatures, Antioch mosaics, and artists

as different as Seurat and Klee, Reuben's work has a distinct personal stamp which defies pigeonholing.

Still Life with Pink Table and *Holiday Spirit* both depict fanciful flowers in candelabra patterns set in simple triangular designs. The artist uses textures resembling exotic fabrics overlaid with round pastel marks—an oddly broadened type of pointillism.

The formal severity of these canvases—dense, flat colors and basically geometric patterns—is leavened by the use of delicate, calligraphic nuance indicating the proficiency of the artist. (Levitt, July 2-31.)—D. A.

Albert Newbill

Oils by Albert Newbill employ abstract shapes to evoke an image of reality in the mind of the spectator. Irregular circular forms suggest marine life; and monochromatic backgrounds suggest sands or water.

The work consists primarily of colored or black areas placed sparingly on lighter backgrounds. Bright color plays an important role, as does the silhouette of each shape used.

When Newbill, in *Marine Life*, wishes to suggest sea objects in deep water, he finds shapes buoyant enough in themselves to give the spectator the feeling of forms floating upward. On the other hand, *Sand, Stones and Color*—also made up of seemingly non-objective shapes—appears flat and solid, with actual small stones applied on the canvas that texturally suggest a beach. (Creative, to July 7.)—M. C.

Forrest Wilson

Art for Interiors, a new gallery at 50 East 34th St., New York, "designed to enhance today's interiors with the placement of good art" initiates activity with an exhibition of wood sculpture and drawings by Forrest Wilson.

Wilson, a jack-of-all-trades personality, has mastered wood-carving to the extent that he uses blocks which he laminates himself, cutting the forms from a complicated quadrature of cross-current grains. His most effective pieces, such as *Catnap and Cub* display Wilson's respect for the weight and nature of the block. In *Indian Girl*, the artist uses the flowing, sinuous grain of hard cocobolo wood to suggest an inner rhythm in the silhouetted figure.

[Continued on page 27]

JOSEPH DEMARTINI: Bike Race No. 2. Macbeth



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Parke-Bernet Reports \$5½ Million Season

GROSS SALES of \$5,547,525 for the past season—more than \$1 million above last season, and only \$70,000 under the previous year—were reported last month by Parke-Bernet Galleries, America's largest art and book auction house. The figure represents a total realized from 88 sales between September 1950 and June 1951, of which 25 were single-owner private collection sales, an unusually high representation for this type. The 5½ million total is considered by the galleries "an extremely satisfactory figure."

Twelve sales of paintings, alone or with small selections of sculptures, brought a total of \$640,160; four sales of jewelry and furs brought \$530,170; and 18 book and print sales realized \$796,259.

Paintings of the modern school still surpass all others in popularity, according to the galleries. "Paintings by Renoir, Sisley and Pissarro were singled out for high bidding. Ultra-modern works, particularly those by Picasso, Miró, Gris, Rouault and Braque continued to attract many buyers, drawing the largest crowds at exhibitions and sales where they were available. Among the old masters, there was a good demand for works of the French 18th century school, especially well represented in the dispersal of the Stehli collection a notable event in November and the Comte de la Rochefoucauld sale. Primitive paintings of the Florentine and Sienese schools, including examples by Fungai, Simone Martini and Sano di Pietro also found ready buyers"

Following are the top dozen high prices in paintings:

Boucher: <i>Pastorale</i>	\$13,000
Watteau: <i>Fête au Dieu Pan</i>	12,500
Nattier: <i>The Marquis de Ligneris</i>	11,000
Delacroix: <i>Academie de Femme</i>	10,500
Pater: <i>The Swing</i>	10,000
Greuze: <i>Portrait of Mlle. Ledoux</i>	9,000
Vigée-Lebrun: <i>Etienne Nicolas Landry de St. Aubin</i>	9,000
David: <i>Mme. de Saint-Sernin</i>	8,000
Sisley: <i>Les Rameurs</i>	7,700
Guardi: <i>Vieu of Venice</i>	6,750
Martini: <i>An Apostle</i>	6,500
Pissarro: <i>La Vigne Après-Midi, Moret</i>	6,000

Prominent among prints which sold for substantial figures were the lithograph, *Partie de Campagne*, by Toulouse-Lautrec, \$1,600; an 18th century engraving by Bonnet, *Tête de Flora*, \$1,100; a Rembrandt etching, *Landscape with Three Gabled Cottages Beside a Road*, \$850; *Christ Bearing the Cross*, by Schongauer, \$750; and a set of fourteen etchings and drypoints from the *Saltimbanques* series by Picasso, \$760.

Reviewing the season's accomplishments, the galleries stated:

"Attendance and the number of individual buyers continued to climb. Particularly note-worthy was the steady increase in the number of buyers outside New York City. The spread of buying, both nationally and internationally, was most spectacularly reflected in the Wilmerding sale [books], when European collectors succeeded in acquiring many of the important items offered, bidding through their agents from Paris, London, Geneva and Brussels, who attended the sale in person."

"South American, Cuban and Mexican collectors also provided considerable competition in many of the more

important sales, particularly of paintings and books. Participation by foreign collectors is expected to continue, and, as in the Wilmerding sale when, for the first time, representative books were exhibited by us in Paris, London and Geneva prior to their sale at our Galleries, and were seen by more than 8,000 persons, it is possible that other foreign pre-sale exhibitions of certain types of collections may be arranged.

Market Remained Firm

"With regard to price levels for art, antiques and literary property, we find the market reflecting somewhat the same trends discernible last season. Prices for the very finest objects in practically all categories increased; prices for the more average 'bread-and-butter' material remained steady with the following exceptions: there were marked increases in prices paid for Chinese jades and other semi-precious minerals, antique English and French silver, Americana, and Oriental rugs. For Dresden and other decorative porcelains, textiles and tapestries some decreases in prices were noted. It is, however, difficult, and indeed almost impossible, to interpret these trends correctly. Both increases and decreases in prices paid could very well be explained by saying that for those categories which show marked increases, the public has been presented with exceptionally fine examples to be purchased at auction, and for those categories which show decreases in prices paid, no very excellent examples were available at auction during the past season."

"The traditional popularity of fine English and American 18th to early 19th century furniture was reaffirmed during the season by impressive prices realized for examples included in the notable Green American collection, and in the Paskus, Reid and other sales. Those who appreciate the sophisticated art of French 18th century ébénistes, bid eagerly for French cabinetwork offered in sales including the Dresselhuys, Harkness and Comte Philippe de La Rochefoucauld. Three successful sales of French provincial furniture and decorations indicated the continuance of public interest in this sturdy and picturesque style."

"The Wiese collection of Staffordshire and related pottery was one of the most extensive ever offered in these galleries, and together with the fine examples in the collection of Mrs. Diego Suarez, provided collectors with a welcome opportunity to acquire this ware. Georgian, Early American and old French silver reacted to the extended provisions of the Federal Excise Tax by climbing, surprisingly enough, to higher levels. Chinese jade carvings enjoyed a marked revival of popular favor, and spirited bidding was produced by rare K'ang Hsi porcelains in the Dresselhuys sale."

"A definite revival of interest in the collecting of arms and armour was evident in the past season when the market was presented with three such collections, a category of collecting which has been without significant representation for a number of years."

The Art Digest

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July

THE MATERIAL SIDE

By RALPH MAYER

Glazes and Glazing—Part 2

Last month I referred to the specifications for glaze mediums and how the combination of various requirements limits our choice of ingredients to a very few reliable materials which have stood the test of time. All of our present painting materials leave much to be desired in the way of improvement, and none need scientific laboratory investigation more than the binders and mediums associated with our major technique of easel painting.

Need for Subsidized Research

Our great need is for a subsidized program of basic research on artists' materials in a rational way, so that we can confirm or improve our handling of the conventional materials and safely adopt some of the newer ones which offer so much in the way of superior performance to the older resins and mediums, thus establishing definite scientific facts based on laboratory data rather than for artists to continue to muddle through with materials inadequate to meet their modern demands, a large percentage of which are formulated on tradition and consensus of opinion.

I pointed out the poor resources for individual experiment in the hands of artists, how the only new materials available to them are commercial or industrial varnishes, lacquers and enamels compounded to meet industrial coating requirements, almost certain to fail in artists' use because they are not based on artists' criteria. Few, if any of the pure basic ingredients are available to the non-specialist, and, even if they should be, he would not be able to work with these intelligently.

Among some of the most likely candidates for use as ingredients of paints and varnishes are the alkyd resins and their various modifications; these have long been the backbone of the high-grade paint, varnish and enamel industry. Aside from a few empirical trials of one or another of the industrial coatings in which they are ingredients, no systematic basic research on their application to artists' requirements has been done, to my knowledge. Although these resins have qualities that would seem to make them desirable for use in painting mediums and perhaps also to improve oil colors, the only available form in which they can be bought is in the form of trademark goods especially formulated to give good results as household enamels, insulating varnishes, industrial baking finishes and the like, all of which contain ingredients and have properties which make them unsuitable for our purposes.

The group of resins specifically known as vinyl polymers offers another field for research. One of these colorless materials, polyvinyl acetate has been in approved use for the conservation of museum objects for 15 years or more. Another colorless and apparently stable and durable group is the styrene resins which have interesting properties as varnishes, particularly in their behavior toward various solvents. The acrylic or

methacrylate resins have been previously reviewed under "Picture Varnishes." Although they are exceptionally well suited for that purpose, they are not compatible with oil paints and so cannot be considered under the present heading. Some synthetic resins that belong to still other groups which at first glance may seem unsuitable for artists' paint and varnish purposes might also be of considerable value as plasticizers or improvers when mixed with other resins. Cellulose nitrate and ethyl cellulose, ingredients of the quick-drying lacquers and enamels, may also find their uses as ingredients of artists' materials despite the poor results of the common industrial cellulosic coatings of the past and present.

Manipulations

The glaze system of painting which utilizes transparent paints is a thing apart from direct or solid painting and in the current development of art in general it is practiced less than it has been in the past. For its optical effects it relies on a solid underpainting, mostly (but by no means exclusively) on the pale and cool side, over which transparent layers of paint are applied, mostly of a deep and warm nature. Its distinctive quality of luminosity, depth and intensity of coloring, the special manipulations that are possible, are some of the reasons for its use. One of the points of superiority of oil painting over other easel painting techniques is the fact that the same paints may be used in glazing as well as in opaque painting.

The glaze effect can be utilized casually in spots on an otherwise opaque picture and so it can be applied to loose and free styles; or it can be applied in carefully planned and precisely deliberate styles and used throughout a picture. Before glazing over tempera or casein paintings it is necessary to size the surface with a weak solution of gelatin so that absorbency is reduced sufficiently to permit paint manipulation. Where the underpaint is too water-soluble for this, an extremely weak solution of shellac may be used, in which case the entire surface of the painting must thereafter be covered with oil paints or glazes. Oil underpaintings do not usually require this intermediate sizing.

The meticulous or precise type of glazing is best executed while the painting lies flat on a table. Depending on the effect desired, the colors are applied in varying degrees of viscosity from thick syrups to very thin flowing consistencies. Glazes are usually manipulated after the paint has been applied to the surface, by working on them while the paint is still wet. The colors may be partially wiped away or smoothed out free from streakiness with tampons, various textured cloths, pouncing vertically with dry, clean badger or bristle brushes, the fingertips, etc., to produce various textures and degrees of smoothness or granulation. For special effects required in the meticulous style of painting, in which one blends color

[Continued on next page]

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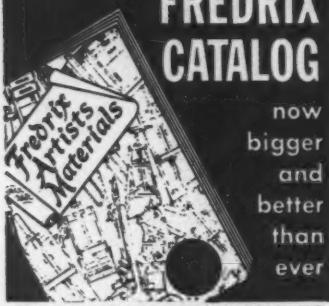
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The Material Side

[Continued from preceding page]

areas into each other and aims at the imperceptible gradation of one tone into another for smooth coloring, modeling, highlighting, etc., the same manipulations of paint are used. Solid, opaque paint can be used with a small amount of glaze medium, applied to the surface and while still wet, manipulated in thin layers in the same manner as the transparent coats. In the past, some schools of painting have glazed their works thoroughly, coat over coat while others have enriched their bolder, more forceful direct opaque style of work with occasional areas.

Art in Chicago

[Continued from page 13]

The Arts Club, headed by Mrs. John Alden Carpenter, with inflexible backing of other rich progressives, including her brother Joseph Winterbotham, Robert Allerton, Arthur Aldis and Frederic Clay Bartlett, brought to Chicago in dizzy procession and in comprehensive quantity the works of Picasso, Matisse, Braque, Juan Gris, Modigliani, Derain, Gromaire, Utrillo and the others.

They gradually wore down opposition at the Art Institute, winning a signal victory when they got installed there, on long-time loan, the Birch-Bartlett collection, centering around Seurat's huge *Sunday Afternoon on Grande Jatte*, and ultimately getting it accepted permanently as a memorial to Mrs. Bartlett, who was Helen Birch, herself a connoisseur and a real helper to her husband in collecting.

The Art Institute, once the bars went down, received other important donations and long-time loans, among them treasures from the Chester Dale collection, until now it rates a front rank in its "Moderns" among the important public museums.

But, the Art Institute also operates a school of art, ranking again in the front line for the number of its students, up near the 6,000 mark. In efforts to keep the school as progressive in the eyes of art educators as its galleries are in the eyes of connoisseurs, the school officials have swallowed all the American "isms," even the most empty and trivial of the doodlings.

Jurors of art shows across the country have acquired the bad habit of following the vagaries of art educators rather than of art connoisseurs. Consequently, the Chicago and Vicinity shows, the past few summers, have been sinking into the rut on the other side of the art highway that was being blazed in the days the Arts Club undertook to correct the Art Institute.

The revived Arts Club, in showing six of the giant "Moderns" in its opening exhibition, may be able to caution the young painters that there is something genuinely significant in the six artists that is not to be found in the works of even the 19 prize winners in the current Chicago and Vicinity show. Most everything the Arts Club is exhibiting in its initial show can be seen in essence in the permanent collection of the Art Institute. But the students of the Art Institute's giant basement school don't seem to be able to find the stairway that leads to the second floor galleries.

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4TH BIENNIAL NATIONAL PRINT EXHIBITION. Nov. 29-Dec. 29, at Albany Institute of History and Art. The Print Club of Albany. Media: all print. Jury. Prizes: \$2. Entry cards due Oct. 20. Entries due Oct. 29. Write Alice Pauline Schafer, 33 Hawthorne Ave.

Flushing, New York

ART LEAGUE OF LONG ISLAND: Sept. 8-16. Queensborough Public Library. Media: Paintings. Write Edith E. Brandenberg.

Hendersonville, North Carolina

NATIONAL HUCKLEBERRY MOUNTAIN EXHIBITION. July 10-16. Hendersonville Woman's Club & Huckleberry Mountain Workshop Camp, Inc. Media: oil, watercolor, ceramics, graphic

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Lakeland, Florida

FLORIDA INTERNATIONAL EXHIBITION. Florida Southern College, Art Dept. All media. Entry fee \$3.00. Prizes \$1,500; \$750 in art materials. Jury. Entry cards due Dec. 1951. Write Donna Stoddard, Director, 925 E. Lexington St., Lakeland, Florida.

New York, New York

AMERICAN SCULPTURE 1951. Opens Dec. 7. Metropolitan Museum of Art. Open to permanent residents of U. S. & possessions. Jury. Prizes: \$8,500. Entry blanks & photographs of works due Sept. 15. Write American Sculpture 1951, Metropolitan Museum of Art, 5th Ave. at 82nd St.

Provincetown, Mass.

PROVINCETOWN ART ASSOCIATION. Aug. 5-Sept. 3. Art Association Gallery. Open to members. Media: oil, watercolor, prints & sculpture. Regular & modern juries. Fee: \$1. Work due July 27 & 28. Write Provincetown Art Association, Inc., 460 Commercial St.

Rockport, Mass.

ROCKPORT ART ASSOCIATION 31st ANNUAL, Aug. 4-Sept. 16. The Old Tavern. Open to association members. Media: oil, watercolor, prints, drawings & sculpture. Jury. Prizes: \$425. Entries due July 23. Write Harriet K. Matson, secretary, Rockport Art Association.

Syracuse, N. Y.

16TH CERAMIC NATIONAL. Nov. 4-Dec. 2. At Syracuse Museum. Syracuse Museum of Fine Arts and Onondaga Pottery Company. Media: pottery, ceramic sculpture, enamels, watercolor designs for dinnerware, & photos showing use of ceramics in architecture. Regional juries. Prizes: \$2,300. Entry fee: \$3. Entries due Sept. 13, 14, 15. Write 16th Ceramic National, Syracuse Museum of Fine Arts, Syracuse 3.

Youngstown, Ohio

17TH ANNUAL NEW YEAR SHOW. Jan. 1-27. Butler Art Institute. Open to American painters. Media: oil & watercolor. Entry fee. Jury. Prizes: \$2,500. Entry cards due Dec. 9. Write Secretary, Butler Art Institute, 524 Wick Avenue, Youngstown 2.

REGIONAL ONLY

Des Moines, Iowa

1951 IOWA ART SALON. Aug. 25-Sept. 3. Iowa State Fair. Open to Iowa Artists. Media: all painting, drawing & 150 lb. or less sculpture. Prizes: \$600. Write to Iowa State Fair Board, Des Moines.

Kansas City, Missouri

2ND MID-AMERICA ANNUAL. Nov. 4-28. Nelson-Atkins Museum of Art. Open to artists in states from Mississippi River to Rockies. Media: painting & sculpture. Jury. Prizes: \$2,500 in purchase awards. Entries due Oct. 1. Write Vincent Campanella, Exhibition Chairman, Kansas City Art Institute, 4415 Warwick Boulevard.

New York, New York

EMILY LOWE AWARD 3RD ANNUAL COMPETITION. Nov. 5-24. Joe & Emily Lowe Foundation. Open to American artists, 25 to 35 years old, painting in New York City & with no financial means of promoting this work. Prizes: \$1,300 in purchase awards & a one-man show. Write Ward Eggleston, Director, Emily Lowe Award, 161 W. 57th St.

LEAGUE OF PRESENT DAY ARTISTS 11TH ANNUAL. October. Riverside Museum. Open to New York modern artists. Media: all. Jury. Fee \$1. Membership \$10. Entry date not given. Write Helen Gerardia, 490 West End Ave.

Taubes on Media

A 30-page illustrated pocket-size booklet "Painting Media," by Frederic Taubes, painter and authority on artists' materials, has been made available free to artists, students and art organizations by Permanent Pigments, publisher of the booklet. A comprehensive treatise on the media in oil painting, it also contains a critical dissertation on the history and use of mediums.

The booklet is available upon request to Permanent Pigments, 2700 Highland Avenue, Norwood, Cincinnati, Ohio.

Villon Graphics in Boston

Graphics by Jacques Villon, French painter and one of the foremost contemporary printmakers, will be exhibited at the Boston Public Library July 3 through August.

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The Honor Roll

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Dallas Painting, Sculpture, Photography, 22nd Annual, Texas

White, Ralph, Jr., oil \$100
Clawson, Rex M., oil \$100
Judd, DeForrest H., oil \$50
Crockett, Grace, oil \$50
Nichols, Perry, oil \$25
Williamson, Clara McDonald, oil \$25
Grimes, Jane Lovelace, oil \$25
Brannin, Fidelia, oil \$25 (supplies)
Bryan, Ann, w. c. \$25 (supplies)
Capresi, Frederick, temp. \$15 (books)
Stokes, Pauline, oil \$10
Benton, Robert, oil \$10 (books)
Hobbs, Joe, temp. \$25
Silvergold, Ethel, w. c. \$15
Cisneros, Anita, sculp. \$15 (supplies)
Watts, Wesley, temp. \$15 (supplies)
Shelton, Paula, w. c. \$10
Johnson, Paula, temp. \$10 (books)
Cortez, Mary Louise, sculp. \$10 (books)
Bundren, Margaret, photo \$25 (supplies)
Ewing, Max, photo \$25 (supplies)
Gregory, Lloyd L., photo \$20
Kerne, Don, photo hon. mention
Bright, Floyd, photo hon. mention
Smith, Sidney E., photo hon. mention
Bundren, Margaret, photos (2) hon. mention
Tohms, Paul, photo hon. mention

Indiana Ceramics, 1st Biennial, Indianapolis

Sheads, James C., group, \$300 1st prize
Martz, Gordon, group, \$200 2nd prize
Lohman, Robert, stoneware vase, \$100 3rd prize
Spheeris, Paul, ceram. sculp. \$50 4th prize
Marsh, Joe F., ceram. sculp. \$25 5th prize
Carpenter, Woodrow, hon. mention
Crookes, Roland, hon. mention
Martz, Karl, hon. mention
Palmer, Richard Terrell, hon. mention

Marine Painting Contest, New York

Stein, Martin, \$25 1st prize
Cafferat, Carlos, \$15 2nd prize
Rasmussen, Otto, \$10 3rd prize
Whitehouse, James, hon. mention

Oklahoma Artists' 11th Annual, Tulsa

*O'Melia, Jay, oil \$200
Nichols, James B., encaustic \$50
Egan, Agnes Rickie, oil \$25
*Byrd, D. Gibson, w. c. \$100
Schupbach, Mae Allyn, w. c. \$25
Brandfield, Kitty, w. c. \$15
Whitlach, Howard, litho. \$50
Hogue, Alexandre, litho. \$15
Teis, Dan, litho. \$10
Whitlach, Howard, sculp. \$75
Frazier, Bernard, sculp. \$25
Frew, Jim, oil hon. mention
Ward, Margye, oil hon. mention
Wilson, Charles Banks, oil hon. mention
West, Dick, oil hon. mention
O'Melia, Jay, w. c. hon. mention
Saul, C. Terry, w. c. hon. mention
Fitzter, Jack, w. c. hon. mention
Stevens, Lawrence Tenney, sculp. hon. mention
Standingbear, Georg, ceram. hon. mention
Frazier, Bernard, ceram. hon. mention
King, William A., ceram. hon. mention
Smith, Suzanne, ink hon. mention
Cochran, Woody, serig. hon. mention
Packer, C. L., ink & crayon hon. mention

Pacific Coast Ceramics, 10th Annual, San Francisco

Hoffman, Miriam, ceram. sculp. 1st prize
Voulkos, Peter H., ceram. sculp. 2nd prize
Hays, Elah Hale, ceram. sculp. hon. mention
Odorfer, Adolf, ceram. sculp. hon. mention
Smith, Caroline, pottery 1st prize
Purkiss, Myrton, pottery 2nd prize
Ames, Arthur, pottery hon. mention
Choy, Katherine, pottery hon. mention
Heath, Edith, pottery hon. mention
Salmagundi Club 1951 Summer Show, New York
Pellew, John C., w. c., certificate of merit
Jurth, William R., w. c., certif. of merit
Stevenson, Bruce, oil, certif. of merit
Grant, Gordon, oil, certif. of merit
Silvermine Guild All New England 2nd Annual, Conn.
Andrews, Sperry, oil \$200
Crowley, Harry, oil \$100

Davies, Kenneth, oil \$100

Bassford, Wallace, oil \$50
Marcus, Philip, oil \$25
Snaith, William T., oil \$25
Zimmerman, Paul, oil \$25
Hoyle, Paul, sculp. \$200
Jacobson, Albert, sculp. \$100
Pacelli, Vincent, sculp. \$50
Bergschneider, Johnfried, sculp. \$25
Gute, Herbert, w. c. \$50
Marionetti, Louise, w. c. \$25
Kortner, Alexander, w. c. \$25

Village Art Center, 6th Open Sculpture & Drawing Show, N. Y.

Herz, Nora, sculp., solo show prize
Borgatta, Isabelle Case, sculp. 2nd prize
Long, William, sculp. 3rd prize
Burwell, Marion, sculp. 4th prize
Cohen, Jerry, drwg. 1st prize
Facci, Domenico, drwg. 2nd prize
Van Loen, Alfred, drwg. 3rd prize
Bayern, Marion, drwg. 4th prize
Pease, Nancy, sculp. hon. mention
Parker, Barbara, sculp. hon. mention

West Virginia Strawberry Festival 1st Annual, Buckhannon, W. Va.

Harper, Charles, oil \$30 1st prize
Cross, Betty M., oil \$20 2nd prize
Oldaker, William, w. c. \$25 1st prize
Burnside, Katherine, w. c. \$15 2nd prize

Young Americans, 2nd Am. Craftsmen's Annual, New York

Laurell, Karl, textile \$75 1st prize
Leach, Sonya, textile \$50 2nd prize
Schubert, Esther Ann, textile \$25 3rd prize
MacDonald, Everett W., metal \$75 1st prize
Schimpff, Mary, metal \$50 2nd prize
Corlin, Melvin, metal \$25 3rd prize
Corlin, Melvin, metal hon. mention
Travis, Betty, ceram. \$75 1st prize
Warren, Gilbert, ceram. \$50 2nd prize
Hieb, Richard J., ceram. \$25 3rd prize
Wickham, Nancy, ceram. hon. mention

'Ars Sacra' in St. Louis

With a "response presaging an even better exhibit next year," according to Chairman John Dunivent, the Newman Club of Washington University last month held the first of what is planned to be an annual of contemporary religious art in St. Louis.

More than 60 objects were included ranging from oils and sculptures to holy medals and vestments, the latter executed by the Sisters of the Ecclesiastical Art Department of O'Fallon, Missouri, whose work has won awards ever since the Columbian Exposition in 1893. Among the better known artists represented in the annual this year were: Carl Holty, Richard Duhme, Fred Green Carpenter, Charles Quest and Carl Mose.

Seven in Running for One-Man Show

Seven artists have been selected for a run-off competition to determine the winner of the 13th annual competition for a one-man show at the ACA Gallery, New York. They are: Bebe F. Cherner, Susan D'Usseau, George Laine, Rito Leff, Milton Wright, Beatrice Levy and John Wilson (who was selected by popular vote). The seven will exhibit as a group next season and the winner will then be announced.

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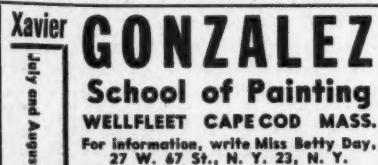
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Phila. Conventions

[Continued from page 7]

liam G. Constable of the Boston Museum of Fine Arts, Mrs. Eloise Spaeth of the AFA, and two Latin Americans, Dr. Don Rafael Heliodoro Valle, Ambassador from Honduras, and Alcen Amoroso Lima, Director of the Department of Cultural Affairs, Pan American Union.

What the AFA convention as a whole seemed to indicate was that first-hand experience in present attempts to solve international cultural problems are of more vital importance to the art world than flights of rhetoric. Provocative conclusions drawn from the hardworking discussion sessions were that the Americas at last are beginning to work together both culturally and politically; that the world as a whole is disillusioned and needs a "savior," namely, America, but that what it asks is not imposition upon it of the new world's self-importance, but opportunity to see for itself what that world's artists actually are producing. Significant, also, was a general feeling that nations must learn more about each other, with tolerance for varying points of view, before interchange either of persons or exhibitions can effectively break down antagonisms and preconceptions.

Repeatedly, speakers both for the AFA and the AAM stressed the fact that money is now available for cultural exchange of persons through the Fulbright Act and even the State Department, but that, so far as the U. S. Government is presently concerned, none is to be had for the transportation or insurance of exhibitions.

Such a state of affairs, however, according to several speakers, is due for change in Washington. They urged that the U. S. stop shaking in its shoes every time its cultural efforts abroad are met with criticism. Lack of funds, all speakers agreed, is the present bottleneck in exchange of exhibitions on the international level. Given the cash, both the AFA and the AAM felt that existing agencies such as the National Gallery of Art, the AFA, and the Museum of Modern Art in New York were equipped to handle details, but the consensus of opinion was that neither an individual nor a single organization, but a committee comprising a number of both and representing the best art thinking in the country should select exchange exhibitions.

Birmingham Summer Shows

Underway after its big recent inaugural exhibition, the Birmingham Museum of Art is holding to the middle of this month the annual jury show of the Birmingham Art Association, and a loan show of English landscapes from the Metropolitan Museum. Also current through the summer is an exhibit of works from eight local collections.



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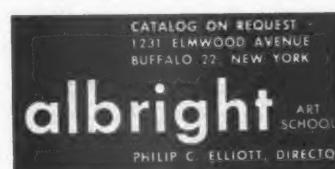
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Moss Rose Winners

Elsie L. Anderson of the Rhode Island School of Design, and Agnes J. Hamilton of the Chicago Art Institute have been named, respectively, first and second prizewinners in the 5th annual Moss Rose Mfg. Co. competition for woven fabric designs. Three third prizes were awarded Mary Patton, also of the Rhode Island School of Design, and John T. Snow and Orville K. Chatt, both of the Chicago Art Institute.

Honorable mentions went to: Virginia L. Snow, Academia Belle Arti, Rome; Barbara J. Webb, Art Institute of Chicago; Don Bruce, Kansas City Art Institute; George Hixson IV, Univ. of Kansas; and Jack McCurdy, California School of Fine Arts.

Skowhegan School Offers \$7,000

More than \$7,000 in scholarship funds to enable students to attend the Skowhegan, Me., School of Painting and Sculpture, will be distributed among 13 leading art institutions. Those asked to select scholarship students were The Chicago Art Institute, Cooper Union Art School, The Art School of the Brooklyn Museum, Columbia University, Howard University, The Boston Museum of Fine Arts, Washington University, Carnegie Institute of Technology, Minneapolis School of Art, Cleveland Institute of Art, Albright Art School, Corcoran School of Art and Syracuse University.

Briggs, Woodbury Win Bender Grants

Winners of the local 1950-51 Bender Grants-In-Aid, according to an announcement from the California School of Fine Arts are: Ernest Briggs and Norman Woodbury, in painting; Charles Wong, photography.

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Applications for the \$1,500 Stacey Scholarship for the advancement of the study of painting and drawing "in the conservative mode," to American artists between 18 and 35 and irrespective of race, color and creed, must be made not later than August 1. Detailed information and application blanks may be obtained from The John F. and Anna Lee Stacey Scholarship Fund, c/o The Los Angeles County Art Institute, 2401 Wilshire Boulevard, Los Angeles 5, Calif.

Kingman, Dirks Summer Classes

Dong Kingman and John Dirks will teach summer session classes at the Fine Arts Gallery of San Diego, Calif. Dirks will conduct a design workshop July 23 through August 17; and Kingman will instruct both day and evening watercolor classes August 20 through September 8.

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[Continued from page 19]

The scratchboard drawings are less interesting depending too much on high-color grounds to produce drama. (Art for Interiors, to July 7.)—D. A.

Rackliffe's Varying Patterns

With compact and precise linear construction, Howard Rackliffe paints oils that are low in color intensity but alive with constantly varying pattern.

Surface design, often created by the intricate interweaving of a single line, defines each area of the canvas. In *Pied*, two figures are abstracted into a design similar to that of a stained-glass window. In *Baroque Beach*, small brush strokes add texture to give that painting tactile as well as visual significance. (Creative, to July 7.)—M. C.

The Ramer Group

Twenty students of the Ramer Art Group demonstrate adventurous spirit in their annual spring show. Unimpeded by academic stiffness, the works provide refreshing variety in style and individual approach.

Francis Costanza and Louis Shepp paint portraits which reveal both painterly competence and interpretive insight. Beverly Mestel in *Nude Wading* uses sweeping impressionistic brushwork and intense, sun-laden color contrasting with the quiet isolation of another summer scene, *City Island* by Michael Donohue.

Other students showing notable works are Julia Spruch, Ann Turetzky and Bob Westervelt. (Ramer Art School Gallery.)—D. A.

Yesterday's Paris

Recent watercolors of Paris and French seaside resorts by Wing Howard reflect a nostalgia for *temps perdu*. His views of Paris peopled with nonchalant strollers in late 19th century costume prove the eternal contemporaneity of the city.

Using a fluid style which adjusts to his subject, Howard locates the moods of such famous landmarks as the Boulevard des Invalides, St. Germain, Rue de Rivoli and Place des Vosges. In his large *Quai de L'Horloge*, the artist paints a faithful image, almost Venetian in its linear detail, of the old buildings crowding the edge of the grey-stone quai. Using a more summary, free style in *The Park*, Howard depicts the elegance of the '80s.

The artist's adherence to subjects of the past is at times restricting. He seems to have found the snows of yesterday. (Knoedler.)—D. A.

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Wilford S. Conrow

In the June 1 issue, mention was made of making the acquaintance of some of the new members of the National Executive Committee but first we must mention one of our oldest members, Wilford S. Conrow. We had promised our North Carolina chapter that we would quote from a local editorial, which paid tribute to his aid in the establishment and development of the Hickory Museum of Art of Hickory, N. C. However, our 1st vice president himself has vetoed the editorial quotation. However, we may mention in passing that Mr. Conrow will be in North Carolina on portrait commissions which indicates that he not only has worked consistently for the cause of American Art but that he is also a professional portrait painter.

Edmund Magrath, Vice President

So is Magrath, our 2nd vice president.

He was in the south recently on portrait commissions. Maryland was the scene of his labors. As Conrow's service and activities are so well known to A.A.P.L. members, it may be fitting to list some of Magrath's similar labors, so we present Mr. Edmund Magrath, 2nd vice president, with history of his affiliation with the League:

1932—Became a member of the American Artists Professional League; 1940—Elected President of the New Jersey Chapter; 1942—Elected member of the National Executive Committee; 1943-1949—National Treasurer; 1944—Founded the A.A.P.L. Honor Roll and appointed National Chairman of that project.

Mr. Magrath is a past President of the Centre of the Oranges, and is now an Honorary Member of its Board. He has been a member of the Salmagundi Club for the past 21 years and is an alumnus of the Ecole des Beaux Arts,

Fontainebleau. He is a nationally known portrait painter.

A. F. Brinkerhoff

Before we introduce some of our newer executive members we should mention one, who has been on the committee for some years, A. E. Brinkerhoff, usually known by his friends as "Brink." He is one of the Architectural League of New York group in the Landscape Architecture class. Since 1921 we have served with him on various committees both for the League, the Fine Arts Federation and in some strenuous committee work in the development of the New York World's Fair of 1939, when the Architectural League group of Architecture and its collaborative arts had much to do with the design and embellishment of this great fair.

"Brink" has also been president of the Fine Arts Federation of the City of New York, which represents 16 national societies concerned with the architectural, city improvement and art interests of the great city. It furnishes names to the Mayor, from which are selected personnel who are familiar with civic problems and who are willing to devote their time to this service. We could continue about his activities but here is his own modest report:

"I have practiced landscape architecture professionally for the past 40 years. As an amateur, and for diversion, I worked at etching several years and for further recreation, I have regularly spent weekends at my home in Redding, Connecticut, where I recently retired as president of the Israel Putnam Memorial Camp Ground. Other extra curricular activities have been serving as president of the Fine Arts Federation of New York, treasurer of the National Sculpture Society, director of the Municipal Art Society of New York, Fellow-American Society of Landscape Architects, honorary member, American Institute of Architects, and associate member of the National Academy of Design."

Robert Barrett, Treasurer

Robert Barrett, one of our new members, replaced Nils Hogner as National Treasurer. Hogner, by the way, is busy with a mural commission which he is painting in his Litchfield, Connecticut, studio. Barrett is a professor of art at Brooklyn College. He is also a painter and metal craftsman, has traveled in Mexico and the southwestern part of the United States for inspiration and subject matter. He now has a summer home in Vermont. In 1925 he was awarded the Augusta Hazard Fellowship of \$1,000 for study abroad. He has since exhibited paintings and metal work in Paris and major New York City group exhibitions.

* * *

The New York City chapter now reports that it is increasingly difficult to find suitable studio quarters in Manhattan and the same is true in arranging for suitable exhibition quarters and exhibition dates. Fred Allen Williams who has been on exhibition committees for several organizations and knows plenty about these difficulties thinks we are to be congratulated for having exhibition quarters under our own control, and which our new headquarters provide.—JOHN SCOTT WILLIAMS.

The Art Digest

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A Modern Viewpoint

By Ralph M. Pearson

Art Criticism Is Mutual

THERE ARE two kinds of art criticism. One is all sweetness and light; it finds something good in all works and proceeds to praise in a humanistic spirit of goodwill and generosity. It scatters sunshine wherever it goes, quite forgetting that too much sunshine over too long a time causes drought—in nature and in matters of the spirit. It is optimistic criticism.

The other kind is more harsh in its approach. It assumes that nature, art and life are composed of positives and negatives in conflict with each other, that sunshine is normally balanced by storm, that praise will be actually sweeter when fortified by the jagged flashes of adverse comment and the thunderous roll of critical warnings. This kind is not pessimistic, except to the extent it realizes no man can attain perfection in art or life; it rather attempts to be judicious in its awarding of praise and blame. To be judicious it must have standards and apply them with all possible fairness, but ruthlessly once a decision becomes clear.

Thus and thus only criticism can become a constructive force rather than a palliative. The test of its constructiveness will depend on the validity of the critic's standards; these are what the reader of any criticism must examine carefully. Critics are human and subject to all the usual failings, including temperamental bias, superficial or inadequate knowledge and many others. Standards also are an uncertain element in that they are anything but standardized and so vary endlessly; no one set can be proved adequate for the satisfaction of all observers. Criticism, therefore, becomes a many sided testing process. It tests the work under consideration. It tests the critic. And it tests him who reads or listens to the criticism. Such all around testing is healthy; there is no need to be alarmed by its challenge. It is an awakening experience for all concerned.

To keep awake by sharing critical responsibility one must first choose his standards from among such as these:

- (1) Skilled copying of surface facts—*Naturalism*
- (2) Skilled featuring of essential facts—*Realism*
- (3) The subjective interpretation—*Creation*
- (4) Symbolic treatment of subject—*Symbolism*
- (5) The uncontrolled emotional release—*Chaos*
- (6) The amalgamation of all parts into harmonic relationships—*Design*

These standards can be combined, except in the cases of 1 and 5. Naturalism and chaos are antipathetic to controls; they cease to exist if controlled. Realism, symbolism, creation and design amalgamate compellingly.

Can these concepts be widely and easily understood? Yes, without undue strain—except form or design. Formal relationships are today more extensively misunderstood and ignored than any other element in the range of the visual arts. The amateur critic (and some others) will do well to concentrate his preparation for the high rewards of sensitive critical appraisal on this culturally pregnant field. I am referring here only to means of expression, not to the character, power and range of expression itself.

In the letters on criticism running in our pages, I would like to pay special tribute to valuable contributions of Harold Black and Lucille Sylvester (April 1), Paula Eliasoph (May 1), and Jacob Getlar Smith (May 15).

F. C. Tilney, Art Editor

From Surrey, England, comes a brief note on the letter-head of the magazine *Art and Reason*, dedicated to "sane and competent art." Signed by Horace A. Mummary, it states: "Dear Sir: This is to notify you that Mr. F. C. Tilney has just recently died and with him ends the Journal as above."

W. G. deGlehn, Portraitist

Wilfred G. deGlehn, British portrait painter well known in the United States, died May 10 in England. He was 80. A close friend of John Singer Sargent and artistic executor of Sargent's estate, DeGlehn was a member of the Royal Academy and the Royal Portrait Society, among other organizations. He is survived by his wife, the former Jane Erin Emmet of New York, also an artist.

Mrs. C. P. Clivette

Mrs. Catherine Parker Clivette, New York civic leader and widow of the late painter Merton Clivette who was known as the "father of Greenwich Village," died in New York June 23. She was 78.

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ACA (63E57) To Aug. 31: *Gallery Group*.
Acquavella (119E57) July: *Old Masters*.
Arena (5 Sheridan Sq.) To July 28: *Marius Sznajderman, monotypes*.

A. A. A. (711 5th at 55) July 2-31: *Summer Landscapes*.
Babcock (38E57) To Aug. 31: *19th & 20th Century American Paintings*.
Bodley (26E57) To Sept. 15: *Drawings & Watercolors*.
Borgenicht (65E57) July 5-Sept. 8: *"The Summer Collector"*.
Brooklyn Museum (Eastern Pkwy) To Sept. 16: *Salute to Paris, Prints July 14-Oct. 14: "All One Sees That's Japanese"*.
Carre (712 5th at 56) To July 28: *Summer Exhibition*.
Contemporary Art (106E57) To July 20: *Summer Group*; July 23-Aug. 31: *"Evening Meal"*; *Midsummer Group*.
Creative (18E57) To July 7: *Albert Newbill, Howard Backliffe, Ruth Lerman*; July 9-21: *Second Annual Exhibition*.
Downtown (32E51) To Aug. 31: *"Progressive American Artists"*.
Durlacher (11E57) July: *Group Show*.
Duveen Bros. (720 5th at 56) July: *Old Masters*.
Feigl (601 Mad. at 57) July: *American & European Moderns*.
Forargil (63E57) To July 30: *Bemelmans*.
Freidman (20E49) To Aug. 31: *Phil May*.

CALENDAR OF EXHIBITIONS CURRENT IN NEW YORK CITY

French & Co. (210E57) July: *Old Masters*.
Frick (1E70) To July 31: *Permanent Collection*.
Grand Central (15 Vand.) July: *New Watercolors & Works by 100 Famous American Artists*.
Grand Central Modern (130E56) To Aug. 31: *Modern American Paintings and Sculpture*.
Hacker (24W58) To Sept. 29: *Permanent Collection*.
Hammer (51E57) July: *19th-Century Genre and Landscape Paintings*.
Kennedy (785 5th) July: *American Prints*.
Kleemann (65B57) July: *Gallery Group*.
Kottler (33W58) July: *Group Show*.
Kraushaar (32E57) To July 6: *Contemporary American Watercolors*; July 9-Aug. 31: *"Summer-time"*.
Levitt (559 Mad. at 56) July 2-31: *Isidore Reuben*.
Macbeth (11E57) July: *Group Exhibition*.
Met. Museum (5th at 82) July: *Winslow Homer: Seeds of Fashion*.
Midtown (17E57) July: *Group Show*.
Milch (55E57) To Sept. 29: *19th & 20th Century Americans*.
Modern Museum (11W53) To July 4: *Abstract Photography*; To Aug. 12: *Selections from Alfred Stieglitz Collection*; July 3-Aug. 12: *Le Corbusier*; To Sept. 12: *New York Private Collections*.
Morgan Library (29E36) To July 31: *The French Tradition*.
National Arts Club (15 Gramercy Pl.) To Sept.: *Members Exhibition*.
National Audubon Society (1,000 5th at 82) To July 15: *Audubon as a Portrait Painter*.
Natural Hist. Mus. (79 C.P.W.) To July 30: *Paintings of Weather*.
Neumann (41E57) To Aug. 31: *Summer Exhibition*.
New Gallery (63W44) July 6-28: *Group Show*.
Neuhause (15E57) To Sept.: *Exhibition of Old Masters*.
New School (66W12) July 5-19: *Jean Cruz Reyes, sculptures; Irma Diaz, enamels*.
N. Y. Public Library (190 Amsterdam at 69) To July 31: *American Book Illustrators*; To Oct. 22: *Fantasy & Fantastic Animals*.
N. Y. Historical Society (170 C.P.W. at 77) To July 22: *Albert Gallatin*; To July 29: *McKim, Mead & White*.
Non-Objective (1071 5th at 87) July: *Recent Acquisitions*.
Passoldot (121E57) To July 31: *Gallery Artists*.
Portraits (460 Park at 57) To Aug. 31: *Portraits by Contemporary*

Portrait Painters. Rehn (683 5th at 53) July: *Group Show*.
Roeber Acad. (319W107) To Aug. 10: *Miguel Ourvantoff*.
RoRo (51 Gren. Ave.) To July 6: *Contemporary American Group*.
Rosenberg (10E57) To Aug. 31: *French & American Paintings*.
Salmagundi (47 5th at 10) To Sept. 8: *Summer Show of Paintings & Prints*.
Salpeter (36W56) To Nov.: *5th Gallery Group Summer Show*.
Salamander Museum (20W55) To Aug. 31: *French Rococo Silks*.
Schaefer, B. (32E57) To July 27: *Fact & Fantasy*, 1951.
Schultheis (15 Maiden Lane) July: *Old Masters*.
Sculpture Center (167E69) July: *Group Exhibition*.
Segy (708 Lex. at 57) To Sept. 1: *African Sculptures*.
Serigraph (38W57) To Sept. 14: *Designer's Choice*.
Van Diemen-Lilienfeld (21E57) To July 14: *Paintings by Modern Masters*.
Van Loen (49E49) To Sept.: *Dance in Sculpture*.
Village Art Center (42W11) To July 6: *Prize-winners of Photographers Annual*; July 9-Aug. 3: *Members Exhibition*.
Wellons (70E56) July: *Summer Group*.
Wildenstein (19E64) To Sept. 30: *Daumier & Delacroix*.
Wittenborn (38E57) To July 3: *App., color woodcuts; July 5-Aug. 4: Eugen Batz, engravings*.

A Gothic Treasury

[Continued from page 9]

Gothic German goldsmithing. A series of 37 carved oak panels representing the life of the Virgin and of Christ, formerly in the Highcliffe Castle, Hampshire, are believed to have come from the royal abbey of Jumièges in Normandy, whose furnishings were dispersed at the time of the French Revolution. The work of four different master carvers, the panels represent, according to the museum "the most impressive ensemble of late Gothic woodcarving to be found outside of the churches and cathedrals of Europe."

Another outstanding item is a Flemish altarpiece of the 15th century by, probably, an assistant or pupil of Rogier van der Weyden. The painting was brought from a convent in Spain (which traded with the Netherlands and which, partly as a result of that, built the Prado into one of the greatest of museums). It was acquired by an English collector and later by the Scotch Earl of Southesk.

Many other precious items, including reliquaries, aquamaniles, 11th to 13th century bronze animals and birds; enamels; crucifixes and other objects, including a handsome goblet of "unicorn horn" (narwhal tusk) with gilded silver mountings are among the 200 odd newly exhibited items.

Americans in Florence

Sixty-seven Americans exhibited recently in Italy's first All-American art show, held in Florence in the 14th century Palazzo Davanzati, usually closed to the public.

According to Kenneth W. Sellers, writing from Florence, "Reception of the show by the Italian public was good, and probably did much to dispel the still-prevalent idea held by Italians that American artists lag far behind their European contemporaries."

"As a cross section of contemporary American style and technique," he added, "the show gave a fairly accurate picture, although non-objective

works were in the minority. One Florentine critic wrote that anyone visiting the show 'expecting to find only amateurish work on exhibition would be pleasantly surprised at its tone.'

The exhibition was selected by Corradio Del Conte, Florentine art gallery director; Giunio Gatti, Renzo Grazzini and Bruno Rosai, all artists and members of Florence's Instituto d'Arte faculty; and Vannini Parenti, president of the sponsoring tourist association.

With a Weather Eye

A group of watercolor paintings of the weather overhead, by Helmut Siber, the result of several years as a seaman and student of clouds and meteorology, are on view through this month at the Museum of Natural History, New York. Like Monet, Siber finds the fast changing atmospheric and light effects a challenge to the artist. Born in Bremen in 1903, where he first studied art, Siber became a lithographer before going to sea. He has been painting watercolors since 1923.

Paintings included in the present show depict the sky, usually at early sunrise, as observed under varying conditions in the Pocono, Allegheny, White, and Green mountain ranges, at Lake Champlain and along the Maine Coast.

Blending "scientific accuracy with poetic perception," according to M. L. D'Orange, Siber's watercolors "present the sensitive renderings of a true artist—who expresses with particular felicity the feeling and freedom and uncluttered vastness that is characteristic of American landscape." The artist follows a rigorous schedule, rising before dawn to observe the sky during the hour before sunrise "which reveals Nature in her greatest beauty."

New Listing of Agency Directors

Art directors and production managers of 550 New York advertising agencies, with addresses and telephone numbers, are listed in the newly published Graphic Arts Guide. Annual subscription for two issues is \$7.50.

The East Looks West

The first officially sponsored showing of Indonesian Art is on view at the Arts Club, Washington to July 12, sponsored by the Indonesian Embassy. Twenty-five paintings are included along with Indonesian sculptures, batik and ikat fabrics, wajang puppets, and stylized dance masks carved in wood. Among the paintings are nine examples of the traditional Indonesian style; the remainder are representative of modern work by contemporary artists, including Barli and Kerton, prominent young members of the school of modern art in the world's youngest republic.

"Clearly showing the influence of Western ideas, Indonesian moderns represent a complete break from the traditional art forms of previous centuries—the artistic manifestation of the globalism which has stirred Indonesian life since the turn of the century," the Embassy announcement states.

A five-page typewritten Introduction to the show, furnished by the Embassy, traces the history of Indonesian art and the effect on it of three great foreign influences—Hindu, Moslem and European. In conclusion, the text states:

"Our Government is now concerned with the development of the cultural no less than the political and economic aspects of our national life. With this in mind, the Ministry of Education has organized a special department to assist and encourage our artists, writers and musicians in the interpretation of our national culture."

The show will later travel to other U.S. cities.

Arena Gallery Estab. in Greenwich Village

Four young painters—all graduate students in history of art at Columbia University—have converted the lobby of the Circle in the Square Theatre, located in Greenwich Village, New York City, into an art gallery.

Their project, called the Arena Gallery, will include critiques at exhibition openings, occasional lectures, and an annual symposium.

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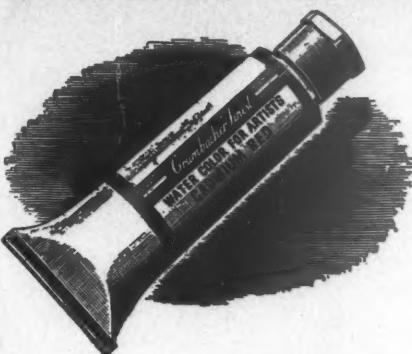
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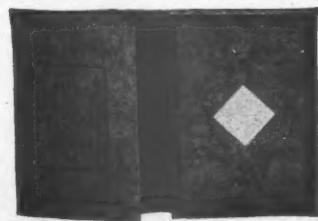
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